

4221 Stockton Street,
Apt. # 4,
Richmond, Calif.
March 7, 1949

Mr. Amos Vogel
Cinema 16 Inc.
59 Park Avenue
New York, 16, N.Y.

Dear Mr. Vogel,

I warrant and represent that I am the sole and absolute owner of all rights of any nature with respect to the motion picture entitled

Introspection

throughout the world, including exhibition and distribution rights, and of all negatives and prints thereof, story, scenario, continuity, book, script, literary dialogue and copyright therein and thereto and that there are no liens or encumbrances thereon or claims against the same of any nature whatsoever, and that I shall take no action which will cause or permit any liens or encumbrances thereon, or claims against the same of any nature whatsoever. It is understood that any action taken by Cinema 16 which causes any such lien or encumbrances shall not be deemed my responsibility. I certify that the music used is in the public domain.

I hereby grant to you, for a period of five (5) years from April 1, 1949 the sole distribution and exhibition rights throughout the world, for said picture for both theatrical and non-theatrical showings, except for the bookings or exhibitions I myself might make. These rights are to include without limitation the right to reproduce and transmit the same by radio, television and all other now existing or future improvements or devices which are now or may hereafter be

used in connection with the production, transmission and/or exhibition of motion picture productions, and the right to lease, license or sub-license the exhibition or distribution of said motion picture and any of said rights.

I agree to deliver at least one (1) and, if possible, as many prints as you may need without charge to you and you shall be entitled to possession of said prints or print throughout the term of this agreement.

I do not and shall not sell either the original or any print or any of the rights to them to either you or any other party during the term of this agreement.

Rental fees to be charged by you for the film are to be as follows;

\$12	(which includes the record)	half rates for
		consecutive days.

These fees do not include transportation fees.

You are to turn over 60% of all rental fees to me and keep the remaining 40% for which you are to take care of all clerical work, publicity, promotion and other details connected with the booking, exhibition and shipping of the film. Payments to me of 60% of the gross receipts are to be made annually or oftener if possible.

Rental fees are subject to change by mutual agreement between the producer and the distributor after the contract has been in effect for one year, provided, however, that until such an agreement is reached the old rates will continue in effect.

Rental fees for small groups of 50 or less at non-theatrical showings are to be worked out by mutual agreement between us, with the same 60:40 ratio division to prevail. Until such an agreement is

reached the old rates will continue in effect.

There shall be no alteration of the content or of the continuity of the film or the titles without my permission. Permission is here granted for the addition of a distributor's credit title and for splices to be made for the purpose of repairing the film.

Your signature under the words "agreed to" below, will constitute the foregoing an agreement between us.

Very truly yours

Sara Kathryn Arledge
Sara Kathryn Arledge

Agreed to

Amos Vogel
Amos Vogel

January 7, 1960

Mr. Amos Vogel
Cinema 16, Inc.
175 Lexington Ave.
New York 16, N.Y.

Dear Mr. Vogel:

I hereby accept your request to extend our agreement dated March 7, 1949 for a period of seven (7) years from today's date, subject to the same conditions, except for the following additions:

I did not in the past nor shall I in the future sell or transfer either the original of the film or any print, or copyright, or any of the rights to either original or prints, to any party during the term of this agreement, or any extension thereof.

Neither of the parties shall assign this agreement without the written consent of the other party; nor shall the same be transferred by law or otherwise, except in the event of the death of one of the parties to this agreement, without the written consent of the other party.

After the expiration date of this agreement, it is to continue in force for additional periods of three years each, unless written notice of the cancellation of this agreement by either of the parties hereto is given within 90 days prior to the termination of the original or any subsequent period of contract.

You shall also have the right to sell prints of my films. You shall advance the costs of making these prints and recoup them from first gross distribution income. The remaining net income shall be divided 50-50 between us.

Your signature under the words "Agreed To" below will constitute the foregoing an agreement between us.

Very truly yours,

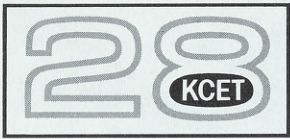
S.K. Arledge Smith

S.K. Arledge Smith
Box 127
Bolin, California

Agreed To:

S.K. Arledge Smith

Cinema 16, Inc.
per Amos Vogel



1313 NORTH VINE STREET
LOS ANGELES, CALIFORNIA 90028
213-466-4212

July 7, 1967

We are planning
on using your film -
maybe on commercial TV -
Please call

me

876 4689

"Larry Schwal"

Search for Films

Los Angeles' educational channel, KCET, Channel 28, has engaged producer Laurence Schwab to create an hour Special entitled Cineposium, the same name he used for the now syndicated series that he produced originally for Channel 28. The program will give viewers a chance to look at new directions taken by experimental filmmakers, both amateur and established. At the moment, Schwab is searching

TELE-

for as many films as possible from which to choose the several he will show on the program. Films should be 16mm, sound or silent, average length from 30 seconds to about ten minutes. Those interested may contact Schwab at KCET, 1313 No. Vine St., Los Angeles, 90028.

ABC Hits the Sunfl

CHANNEL 28 KCET COMMUNITY TELEVISION OF SOUTHERN CALIFORNIA



1313 NORTH VINE STREET
LOS ANGELES, CALIFORNIA 90028
213-466-4212

We showed your film to a number of groups - and they all liked it much, much,
much - even without music....and at one place we played the juke box...wish
you had been there.....Please keep in touch..

another note inside
8764689 is my home number. pls call

May 5, 1966

This relates to the agreement made between Sara K. Arledge Smith

and Cinema 16 Incorporated, dated January 7, 1960 for the
Distribution of the film(s)

INTROSPECTION

The undersigned agree that The Cinema 16 Film Library, Inc. shall be substituted as distributor of the film(s) in place and in stead of Cinema 16 Incorporated, and The Cinema 16 Film Library, Inc. undertakes to perform the obligations of Cinema 16 Incorporated pursuant to the agreement in its place and stead and Cinema 16 Incorporated is relieved of the obligation of further performance under the agreement but is not relieved of any liability with respect to prior performance under the contract.

It is also agreed that the term of the contract dated January 7, 1960 . is extended so that the agreement, and the rights granted the distributor therein, will terminate December 31, 1973.

Sara K. Arledge Smith
Owner of film

Cinema 16 Incorporated

By

Marion Vogel

The Cinema 16 Film Library, Inc.

By

Barney Rose

80 University Place

New York, N. Y. 10003

(212) 989-6400

CINEMA 16
FILM LIBRARY, INC.

December 12, 1966

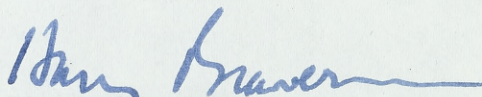
Mrs. Sara K. Arledge Smith
1842 Rose Villa Street
Pasadena, Calif. 91107

Dear Mrs. Smith:

Enclosed find your copy of the Cinema 16 Film Library contract.

We will send you a copy of the new catalog when it is ready. Meanwhile, please feel free to consult us on any problems you may have regarding your film.

Sincerely yours,


Harry Braverman

HB:fn
enc.

RENTAL APPLICATION

**To: Cinema 16 Film Library, Inc.
80 University Place
New York, N.Y. 10003**

Gentlemen: Please reserve and confirm the following films in 16mm. We have listed our show date and supplied an alternate date where possible.

SHOW DATE _____ SHOW DATE _____

TITLE _____ TITLE _____

ALTERNATE DATE _____ ALTERNATE DATE _____

SHOW DATE _____ SHOW DATE _____

TITLE _____ TITLE _____

ALTERNATE DATE _____ ALTERNATE DATE _____

SHIP TO _____ BILL TO _____

Address _____ Address _____

Ordered by _____ Title _____

Conditions of rental: Films will be shown at location and under the auspices as specified in this application.

Transportation charges (both directions) will be paid by applicant.

Each film will be returned not later than the day following its scheduled showing.

The lending of our films to other persons for unauthorized and unpaid showings in any location other than your own is a violation of Section 101 of the United States Copyright Law and carries penalties of up to \$5000 for each such violation.

Grove Press

The Cinema 16 Film Library

Checklist of independently produced
films available for use by film socie-
ties, art institutions, civic groups, and
colleges.

All films listed are black-and-white sound unless otherwise stated.

The rental fees quoted are for one day. All films will be shipped parcel post, special delivery and are to be returned special delivery. All shipping charges are borne by the user.

This listing supersedes all other copies of film catalogs or supplements you may have in your files from Cinema 16.

Television and theatrical rights for all films listed are reserved by Cinema 16. Permission must be obtained in writing for open or closed circuit television showings.

**For further information write to:
Cinema 16 Film Library, Inc.
80 University Place
New York, New York 10003**

THE ADVENTURES OF AN ASTERISK
12 minutes color rental \$15 sale \$120

Produced and directed by John Hubley. Story by James Sweeney in collaboration with John and Faith Hubley. Lionel Hampton on Vibraphone.

An animated film which effectively demonstrates the values and theory of modern art.

Silver Lion Award at Venice Festival

ADVENTURES OF JIMMIE 12 minutes rental \$10

Directed and narrated by Cannes Film Festival Winner James Broughton.

A young "neurotic-as-hero" and his quest for self, ideal mate, and "destiny" are presented with force and satire. Jazz score by Weldon Kees.

A LA MODE 5 minutes rental \$10 sale \$90

Designed and directed by Stan Vanderbeek.

A witty satire on modern women, using girlie and glamour collage.

AND SO TO WORK 19 minutes rental \$15

Directed by Richard Massingham.

In this hilarious pantomime, England's famous creator of film comedy captures the ordeal of waking up, the horrors of shaving, the joys of the bath, the sadness of the breakfast table.

ANTICIPATION OF THE NIGHT

40 minutes color silent rental \$35 sale \$425

Directed by Stan Brakhage.

One of America's boldest experimenters portrays events, objects, the world, as they might look to an infant receiving impressions in purely visual terms.

Awards at Brussels, Bergamo, Uruguay International Film Festivals

APPOINTMENT WITH DARKNESS

12 minutes rental \$10 sale \$100

Directed by Robert Vickrey. Score by Marcel Frank.

Mysterious, highly stylized portrait of a young girl contemplating suicide, in the form of a ritual.

AT LAND 15 minutes silent rental \$20 sale \$150

Directed by Maya Deren.

A poetic self-revelation (featuring the film-maker herself) by the leading American avant-garde pioneer. Maya Deren's art, Le Corbusier has said, has "profound psychological meaning . . . in the reality of cinematic fact, captured at that point where the lens cooperates as a prodigious discoverer."

THE ATOM STRIKES 28 minutes rental \$15

An unprecedented and authentic document which provides the first detailed account of the effects of the atomic bomb on Hiroshima, including a dramatic interview with a survivor. Available for educational no-admission showings only.

BARNEY OLDFIELD'S RACE FOR LIFE

9 minutes silent rental \$10

Mack Sennett comedy.

The legendary Mack Sennett chase, wonderful from start to finish, in which Mabel Normand is tied to the railroad tracks by the villain.

THE BATTLE OF WANGAPORE 10 minutes color rental \$10

Directed by John Daborn.

An animated spoof of British imperialism in India. Voted "One of the Year's Ten Best Films" by the Photographic Society of America, and winner at the Cannes International Amateur Film Festival.

BE GONE DULL CARE 8 minutes color rental \$7

Created by Norman McLaren and Evelyn Lambert for the National Film Board of Canada.

A lively fusion of jazz and graphic ideas, handpainted on film, frame by frame, without the use of camera, by one of the world's foremost animators. Winner of seven international awards.

BETWEEN TWO WORLDS

20 minutes color sound rental \$20 sale \$250

Sam Kaner and Guy L. Cote.

An Oxford Experimental Film Group Production.

A fantastic film ballet in which graphic and choreographic effects are given an original, rich, and striking life; ". . . strength, real originality and sheer formal excitement . . ."—*London Times*.

Venice Film Festival Prize Winner.

BHARATNATYAM 10 minutes rental \$10

Superb ethnological dance film; exuberant close-ups of South Indian classical dances, with an explanation of their complex language of gesture. Danced by Shrimati Shanta and Indrani.

BIG BUSINESS 17 minutes silent rental \$15

Laurel and Hardy comedy.

In this Laurel and Hardy classic two Christmas-tree salesmen are pitted against a testy householder. Director George Stevens was cameraman on this film.

THE BIG "O" AND OTHER FILMS**10 minutes color rental \$15 sale \$150**

Directed and designed by Carmen D'Avino.

Imaginative visual variations on the letter "O" in the form of an animated doodle. On the same reel: **THE ROOM**: "... first shown in its naked decay; gradually the walls are traced over by an invisible, maniacal hand, which covers every inch with small colorful designs."—Dore Ashton, *The New York Times*; and **THE WEAVERS**: a growing, decorative canvas, influenced by Indian art. D'Avino's decorative style and lively sense of humor have won this New York painter several Creative Film Foundation Awards for his animated films.

LE BIJOU 7 minutes color rental \$10 sale \$80

Francis Lee.

The perilous adventures of a colorful jewel. Francis Lee is recipient of a Guggenheim fellowship for his "creative work in films."

BLACK AND WHITE BURLESQUE**6 minutes rental \$10 sale \$80**

Directed by Richard Preston.

The follies of the flesh and of politics satirized in a bouncy, sexy film collage, animated from magazine cutouts. On the same reel: **MAY 2, 1960**: This comment on Caryl Chessman's execution won a Special Citation from The Creative Film Foundation.

THE BLOOD OF THE BEASTS**20 minutes rental \$25 35mm Apply sale \$250**

Directed by Georges Franju.

Franju's masterpiece, a classic documentary of the Paris slaughterhouses, powerfully realistic and poetic. "Once again courageous film makers . . . have proven that the cinema is the vehicle for realism and lyricism. There is not a single scene that fails to move by the sheer beauty of its great style."—Jean Cocteau. *Prix Jean Vigo* and *Grand Prix, International Film Festival, Cannes*.

English subtitles. Music by Kosma.

THE CAGE 25 minutes silent rental \$15 sale \$195

Directed by Sidney Peterson.

One of America's leading film surrealists directs a disturbing psychological study analyzing a young man's growing up: a macabre chase after an eyeball; the world going backwards; the hero trapped in the bird cage.

CAT'S CRADLE 5 minutes color silent rental \$10 sale \$75

Directed by Stan Brakhage.

A drama of sexual witchcraft involving two couples and a cat-medium; by one of America's leading experimentalists.

A CAVALCADE OF AMERICAN SERIALS**12 minutes silent rental \$15**

Compiled by John E. Allen.

Rare and hilarious climaxes from some of the most famous cliffhangers of the past, with Pearl White, Ruth Roland, William Desmond and others.

CINESUMAC 3 minutes color sound rental \$7.50 sale \$85

Directed by Jean Dasque.

Refreshing French satire on a popular singer of phenomenal vocal range; an electronic gremlin makes a disastrous journey from the singer's mouth to celluloid. A Brussels International Film Festival presentation.

THE CITY 15 minutes rental \$15 sale \$150

Directed by Wolfgang Ramsbott. Jazz score.

An obsessional, disquieting film-poem by a young German film maker erratically propels dehumanized shapes and somber mobiles through desolate landscapes for a comment on mass society and on human existence. Award of Distinction, Creative Film Foundation.

CITY WITHOUT WHEELS**15 minutes color rental \$15 sale \$165**

Directed by Morton Heilig.

A poetic, wordless, unusual evocation of Venice, accompanied by an exciting and authentic sound track recorded on location.

CLINIC OF STUMBLE**16 minutes color rental \$15 sale \$165**

Directed by Sidney Peterson.

An experimental dance film, employing multiple exposures to create patterns not found on the stage. Choreography: Marion Van Tuyl.

COLOR DESIGNS #1**7 minutes color silent rental \$10**

Designed and directed by Hugo Latelin.

A brilliant tapestry of color created with light reflections and filters. Slowly changing forms evoke a dreamlike atmosphere and strong sensory impressions of space and depth. Selected for the Edward Steichen lecture on experimental films at the Museum of Modern Art.

COMING SHORTLY 4 minutes rental \$5 sale \$80

Directed by Tony Rose.

This hilarious satire on movie trailers advertises an imaginary film feature, *Mame*, about a poor girl (richly endowed by nature) who climbed the ladder of fame, sin by sin. "Scores a series of ruthless and commendable hits and has more vitality, pace and humor . . . than many professional shorts several times its length!"—British Film Institute.

COSMIC RAY 4 minutes rental \$10 sale \$65

Directed by Bruce Conner.

A daring sexual parable frantically jumbles skyrockets, a very naked dancing girl, Mickey Mouse, and the U.S. Army in staccato collage, set to a raucous rhythm-and-blues track. By the director of the Creative Film Foundation Award winner, *A Movie*, whose collages have been shown at the Museum of Modern Art, Chicago Art Institute and elsewhere.

THE CROSS-COUNTRY RUNNER 15 minutes sale \$15

Directed by Mark McCarty.

The single-minded long-distance runner who cannot stop emerges as a very funny allegorical spoof of the "rat race" and its empty victories.

THE CRY OF JAZZ 35 minutes rental \$35 sale \$295

Directed by Edward Bland.

A series of passionate outbursts by young Negro intellectuals about the death of jazz at the hands of the whites and the sufferings of Negroes in America. "The first film in which the Negro has issued a direct challenge to the white. . . . This film assuredly belongs to history."—Kenneth Tynan, *The Observer*.

CUBISM 17 minutes color rental \$20

Directed by Pierre Alibert.

The aims and techniques of cubism explored in a consistently provocative survey featuring many outstanding paintings unknown in the U.S. (by Gleizes, Gris, Leger, Picasso, Braque). Accompanied by an authoritative English narration, this is the first comprehensive film treatment of cubism as a philosophy of art; it was selected for presentation at the American Federation of Arts Convention.

CUCKOO WALTZ 7 minutes rental \$10 sale \$100

Directed by E. van Moerkerken.

By means of doctored newsreel shots and camera tricks, this delicious and irreverent prank debunks law, order, pomposity and conformism. Carefree, incongruous, and funny. Creative Film Foundation Award. On the same reel: **LIMEHOUSE BLUES**: mordant juxtaposition of a charming old tune with very uncharming and unexpected images.

THE CURE 19 minutes silent rental \$10

Written and directed by Charles Chaplin.

Chaplin at a spa! With Edna Purviance.

DANCE CHROMATIC

7 minutes color rental \$12.50 sale \$150

Designed and directed by Ed Emshwiller.

This hypnotic fusion of dance, abstract painting, and percussion (by Lou Harrison) has been acclaimed at the Montreal International Film Festival.

DAYBREAK and WHITEYE

10 minutes rental \$12.50 sale \$100

Directed by Stan Brakhage.

Painstakingly made without editing, these two films explore frustrations in loving; DAYBREAK with a girl as object; WHITEYE with camera as subject. With experimental sound by Brakhage.

THE DEAD

11 minutes color silent rental \$12.50 sale \$150

Directed by Stan Brakhage, with the assistance of Kenneth Anger.

Profoundly subjective juxtapositions of the living and the dead, photographed in the Pere-Lachaise cemetery. "A very somber and intense visual poem, a black lyric . . . less a symbol of death than a death-like sensation."—Donald Sutherland, *Film Culture*. "A style that has the clarity of crystal and a content that breaks through the lyrical barrier and enters the intellectual and the mystic."—Jonas Mekas, *Film Culture*.

DESISTFILM 7 minutes rental \$10 sale \$120

Directed by Stan Brakhage.

This Brakhage classic captures the disturbing frenzy of drunken adolescents, with camera-work that presages the freedom of the "New Wave." Experimental sound by Brakhage, who is a recipient of a Fulbright Film Scholarship and a Creative Film Foundation Award.

DIME STORE

14 minutes color silent rental \$15 sale \$120

Directed by Dorsey Alexander.

In this charming film-ballet about the wonders of the Ten Cent Store, mass-produced objects spring delightfully to life. On the same reel: LIFE AND DEATH OF A SPHERE: an imaginative, informal abstract film on the subtleties of a cyclical form.

DOUBLE WHOOPEE 19 minutes silent rental \$15

Laurel and Hardy farce, directed by James Parrott.

One of Laurel and Hardy's best, with the young Jean Harlow in fetching dishabille and an unrestrained parody of Erich Von Stroheim. On camera: George Stevens.

DO YOU REMEMBER 10 minutes rental \$10 35mm Apply

Directed by Tony Thompson.

A light account of how umbrellas, turtles, glass eyes, female torsos, etc., are lost and found in the big city.

EASY STREET 18 minutes silent rental \$10

Written and directed by Charles Chaplin.

Chaplin's memorable satire on society and puritanism, with Charlie as a reformed delinquent-turned-policeman pitted against a horde of thugs and bullies whom he overcomes in an ironic "happy ending." With Edna Purviance.

THE ELEPHANT WILL NEVER FORGET

11 minutes rental \$12.50 35mm Apply

Directed by John Krish.

This gently comic film takes two Cockneys on a loving last ride on London's clattering trolleys. With Cockney music-hall ballads. Produced by Edgar Anstey, noted British documentary film director.

ELISABETH 15 minutes silent rental \$15 sale \$150

Directed by Jean Beranger.

An unorthodox story of a lonely young woman whose longing for love culminates in tragedy. Filmed in Paris.

THE END OF SUMMER 12 minutes rental \$12.50 sale \$120

Directed by Ralph Hirshorn.

Satirizing avant-garde film clichés in a series of absurd, supposedly symbolic incidents, this very funny film can also be read as an involuntary surrealist farce. *Screen Producers Guild* and *San Francisco International Film Festival Awards*.

ESCAPE 9 minutes rental \$10

Directed by Albert Mertz and Jorgen Roos.

A well-known Danish experimental film about a murderer's harrowing escape from his conscience. Drum accompaniment.

ÉTUDE 12 minutes rental \$12.50 sale \$140

Designed and directed by Pierre Puttemans and Paul Jaspers.

Abstract art created by nature: the beautiful patterns produced on an oscilloscope by the movements of an electric current. Produced by a Belgian artist and a scientist. A Brussels International Experimental Film Festival presentation.

EXPERIMENTS IN PERCEPTION 18 minutes rental \$17.50

One of the most startling films in our collection, questioning our power of observation and challenging our concept of reality.

FACES IN THE SHADOWS 13 minutes rental \$15 sale \$145

Directed by Peter Weiss. [Author of *Marat/Sade*]

This moving and somber portrayal of old age and loneliness points a new direction for the social cinema.

FIDDLE DE DEE 3 minutes color rental \$7.50

Designed by Norman McLaren.

Among the best animations of Canada's famous McLaren: a brilliant orchestration of patterns and colors, hand-painted directly onto film without use of camera.

FILM 22 minutes rental \$ Apply sale \$ Apply

Directed by Alan Schneider.

Samuel Beckett wrote the script for this last movie made by Buster Keaton, a one-character play without dialogue. Boris Kaufman was director of photography; Sidney Meyers, editor. Winner of awards at Venice, Tours, and Oberhausen.

FILM EXERCISES #4 and #5 12 minutes color rental \$10

Designed by John and James Whitney.

The most famous of the "visual music" experiments by the Whitney Brothers (Guggenheim fellows for their "creative work in films"). An abstract image "motif" and synthetic sound are developed in "symphonic" movements.

A FINNISH FABLE

10 minutes color rental \$12.50 sale \$150

Directed by Carmen D'Avino.

The festivities of animated, wonderfully decorated mannikins in a Finnish forest are interrupted by a little man with a beard named "S. Freud." Mr. D'Avino spent a year in Finland on a Ford Grant.

FOOTBALL AS IT IS PLAYED TODAY

6 minutes color rental \$10

Directed by Joseph Anderson.

A very entertaining satire: an entire day condensed into 6 hectic minutes of film at a climactic football game. Hillbilly music, speeded-up shots of crowds, players, cheerleaders.

Winner at 4 film festivals.

FORM IN MOTION 8 minutes color rental \$10 sale \$80

Designed by Jose Pavon.

The secret life of tableware: spoons, forks, and cups reveal their inner life in a film ballet.

FOTODEATH 15 minutes rental \$15 sale \$135

Directed by Al Kouzel.

A film record of one of Claes Oldenburg's celebrated "happenings": a performance of largely improvised neodadaist or surrealistic events, which sardonically comment on an absurd universe.

FOUR IN THE AFTERNOON 15 minutes rental \$12.50

Directed by James Broughton.

Four striking and lyrical visualizations of poems by the film maker himself, centering on the quest for love: a child's search for a sweetheart; an adolescent's romantic reverie; a young girl's conflict between propriety and desire; a man's longing for his past.

FREIGHT STOP 10 minutes rental \$10

Designed and directed by Allen Downs.

The sounds, images, and peculiar nostalgia of a small Kansas steam-railroad center in its last year of operation, with creative editing and impressionistic soundtrack.

GEOGRAPHY OF THE BODY

7 minutes rental \$15 sale \$170

Directed by Willard Maas.

This famous, controversial film makes a daring analogical pilgrimage, evoking the terrors and splendors of the human body as the undiscovered, mysterious continent. The commentary (by the distinguished British poet George Barker) uses the imagist-symbolist poetic technique. Mr. Maas is recipient of *Poetry Magazine's* Guarantor Prize.

GLIMMERING 36 minutes rental \$25 sale \$200

Directed by Pierre Thevenard.

A memorable, Kafka-esque projection of obsessional and hallucinatory states, in which a man escapes from his cell only to lose himself in the labyrinth of his endless jail. Advanced sound experiments involve the viewer with the protagonist. "Highly imaginative . . . a must for everyone interested in experimental cinema!" The British Film Institute.

THE GOAD 17 minutes rental \$20 sale \$150

Directed by Paul Joyce.

This film adaptation of Samuel Beckett's fine-edged philosophical comedy ("Act Without Words II") strikingly conveys the themes and effects that distinguish his drama.

GOOD NIGHT, NURSE 15 minutes silent rental \$10

Directed by Henry George.

Another unintentionally dadaist creation of the American silent comedy era; a mad, exuberant medley of staccato sight-gags about a psychiatric rest home, with the great and nearly forgotten comedian Lupino Lane.

GO SLOW ON THE BRIGHTON

4 minutes silent rental \$8 sale \$75

Directed by Donald Smith.

An hour's journey from London to Brighton is compressed into four minutes, producing the illusion of 800 mph travel.

THE GRIFFITH REPORT 7 minutes rental \$10

Directed by Tony Davies.

An amusing spoof of movie-and-myth-making, about the presumed discovery of a "previously unknown D. W. Griffith film."

GUERNICA 15 minutes rental \$20

Directed by Alain Resnais.

One of the screen's foremost directors (LAST YEAR AT MARIENBAD, HIROSHIMA MON AMOUR) presents a purely visual recreation of Picasso's painting to reveal the passionate emotions which inspired it. The poetic narration by Eva LeGallienne admirably supplements the images. Winner of the Robert Flaherty Award.

HALLUCINATIONS 6 minutes rental \$10 sale \$135

Directed by Peter Weiss. [Author of *Marat/Sade*]

Twelve erotic subconscious tableaux envisioned in the twilight between waking and sleeping. Nudes and semi-abstract shapes in bizarre surrealistic compositions produce a macabre atmosphere of dreams enhanced by *musique concrete*. Edinburgh International Film Festival presentation; Arets Smalfilm Award, Stockholm.

HANDWRITTEN 9 minutes color rental \$15 sale \$140

Designed and directed by Charles Boultenhouse.

A sparkling tour-de-force in vertical montage, taking its cue from Mallarmé's symbolist poem, "A Throw of Dice." Music by Teiji Ito. Award of Distinction, Creative Film Foundation, 1959.

HAPPY ANNIVERSARY 10 minutes rental \$10

Directed by Pierre Etaix & J. C. Carriere

A light and enjoyable French situation-comedy centering on the parking and traffic problems. No subtitles needed.

HARLEM WEDNESDAY

10 minutes color rental \$12.50 sale \$120

Designed and directed by John Hubley. Photographed by George Jacobson.

This outstanding art film combines sketches and water colors by Prestopino with original jazz by Benny Carter to suggest the activities of an ordinary Harlem day; directed by one of America's most imaginative animators ("Moonbird," "Adventures of Asterisk").

Silver Lion Award, Venice.

HAVE I TOLD YOU LATELY THAT I LOVE YOU

17 minutes rental \$15

Directed by Stuart Hanisch.

An important example of American social documentary, indicting and satirizing, wordlessly, the loneliness, banality, and dehumanization of man in our machine-dominated time.

HIS MARRIAGE VOW 21 minutes silent rental \$15

Mack Sennett comedy, directed by Harry Edwards.

Filled with sight gags, crazy titles, and general mayhem, this long-lost and hilarious Mack Sennett comedy stars the unforgettable and ever-innocent Harry Langdon matching wits with Professor McGlum, professor of melancholy.

HOMAGE TO JEAN TINGUELY

11 minutes rental \$15 sale \$150

Directed by Robert Breer.

A document of the short life and drastic demise of Jean Tinguely's "self-creating and self-destroying machine" that committed suicide in the garden of New York's Museum of Modern Art in 1960 as a protest against mechanized society. Unpredictable, willful twists in this film record distinguish it as art in its own right, as well as a historically invaluable documentary of an event in contemporary art.

HORROR DREAM 10 minutes color rental \$10 sale \$140

Directed by Sidney Peterson.

A choreographic interpretation of a dancer's anxiety before starting her theater routine. Choreography by Marian Van Tuyl, with "noise" composition by John Cage.

HORSE OVER TEAKETTLE and other films

17 minutes color & black and white sound rental \$10 sale \$150

Designed and directed by Robert Breer.

Four award-winning experiments by "one of the most thoroughly original creators working in films today" (*Film Quarterly*) are HORSE OVER TEAKETTLE: an exuberant animated cartoon, a tangential protest against the bomb, presented at the Bergamo and Montreal International Film Festivals; INNER AND OUTER

SPACE: a film hurling the observer through microscopic and macroscopic space, an Award of Distinction winner, Creative Film Foundation; **BLAZES:** one hundred basic images in shifting sequence creating a single kinetic impression; and **RECREATION:** a Creative Film Foundation Award winner, an outrageous visual assault through ultra-rapid montage of fotos and newspaper clippings flashing by on the brink of retinal perception. The first and last of these films are available in 35mm. Rental Apply.

HOTEL APEX 9 minutes rental \$10 sale \$100

Directed by Weldon Kees.

An abandoned and disintegrating building is explored in texture, shape, and atmosphere. "A wonderful eye for accidental composition; shapes, lines and textures lock together as though they were set in concrete."—Farber, *The Nation*.

HOW TO EAT 5½ minutes rental \$7.50 sale \$75

Directed by Michael Siporin.

A very amusing parody of standard public-school educational films, from a fictitious series entitled "How to Live."

HURRY HURRY and other films

12 minutes color rental \$15 sale \$160

Directed by Marie Menken.

A daring film ballet danced by human spermatazoa under powerful magnification, made from scientific footage printed over murky fire. Also, **GLIMPSE OF THE GARDEN:** a delicate, lyric exploration of a flower garden, with flashing color harmonies, extreme magnification, birdsong soundtrack; and **DWIGHTIANA:** Special Citation, Creative Film Foundation, a charming, frivolous animation "made to entertain a sick friend"; with experimental steel drum, guitar, and flute score by Teiji Ito.

THE IDEA 27 minutes rental \$25 sale \$225

Designed and directed by Berthold Bartosch.

Based on Frans Masareel's famed woodcuts, this animated film classic has been hailed as the first trick film with a serious theme. A revolutionary idea (in the shape of a nude woman) is conceived by the artist, condemned by the world, the rich, and the church, and lives on forever, stirring men to revolt. Outstanding musical score by Arthur Honegger. "The single film to stand out as a work of art in the medium of the serious drawn film."—Manvell, *Film*.

THE IDYL 10 minutes color rental \$10 sale \$120

Directed by Francis Lee.

A lyrical abstraction in which music and color blend to express the artist's moods and feelings about nature. Mr. Lee is recipient of a Guggenheim fellowship for his creative work in films.

IMAGE IN THE SNOW 29 minutes rental \$20 sale \$200

Directed by Willard Maas.

This controversial film portrays a young man's spiritual journey through the lovely landscape of a dream to a world of violence and disillusionment. With original 12-tone score by Ben Weber. Mr. Maas received *Poetry Magazine's* Guarantor Prize. "A refreshing, deeply individualized work."—Arthur Miller. "A very significant piece of art."—Reinhold Niebuhr.

THE IMMIGRANT 19 minutes silent rental \$10

Written and directed by Charles Chaplin.

One of Chaplin's most celebrated—and most poignant—comedies, with sentiment, romance, and sharp social satire in the story of two immigrants arriving in "the land of the free." With Edna Purviance.

IN BETWEEN 10 minutes color rental \$10 sale \$120

Directed by Stan Brakhage.

Stone faces and gigantic cats sit in judgement as a man meets his fate in a fantasy of color and mood filled with all the playful terror of a dream. Music by John Cage.

INTERIM 20 minutes rental \$11 sale \$130

Directed by Stan Brakhage.

A subtle, lyrical story of adolescent love and frustration in the wastelands of the city, with a mood of remarkable tenderness and two delicate performances. Original score by James Tenney.

INTERPLAY 8 minutes rental \$10 sale \$90

Directed by Peter Weiss.

An experimental pantomime around an erotic theme transforms two lovers into startling compositions. "Human bodies and faces are used abstractly to convey a tantalizing ambivalence of sexual attitudes."—*Film Culture*.

INTROSPECTION

7 minutes color silent rental \$10 sale \$75

Directed by Sara Kathryn Arledge.

Dancers, strangely altered, whirl through deep space distorted by wide-angle lenses and convex reflecting surfaces.

IT IS GOOD TO LIVE 50 minutes rental \$35

Directed by Fumio Kamei.

An unprecedented, deeply moving documentary about the survivors of Hiroshima and Nagasaki, recording with terrifying objectivity the lingering effects of the bomb on its first victims. English version.

THE JUGGLER OF OUR LADY 9 minutes color rental \$10

Directed by Al Kouzel.

Charming stylized and amusing retelling of a medieval folk tale, with medieval music background. Shown at the Brussels International Experimental Film Festival.

KHRUSHCHEV 8 minutes rental \$10 sale \$100

Designed and directed by Robert Lebar and Howard Kaplan.

This irreverent political satire, sparing neither K nor Ike nor their short-lived love affair, has acquired unexpected pungency since its production. Based entirely on animated newspaper photographs, it is ironically accompanied by hackneyed popular song hits. Selected for special presentation at the Museum of Modern Art. "The cleverest of the new genre of anarchic satires based on photo-montage."—Richard Griffith, Curator, Museum of Modern Art Film Library.

LAFCADIO 16 minutes silent rental \$10 sale \$125

Directed by Jean Beranger.

The confusions of adolescence suggested in a sensitive study of homosexual emotions culminating in real or imagined suicide; a blending of realism and fantasy reminiscent of stream-of-consciousness poetry.

LAUGHING GRAVY 21 minutes rental \$10

Laurel and Hardy comedy directed by James Horne.

One of the best Laurel and Hardy comedies, starting with a hiccup in the night and ending with a series of inexorable and uproarious destructions that leave suburbia a shambles. "In this case, the meek do not inherit the earth, they inherit chaos."—John Grierson.

THE LEAD SHOES 18 minutes rental \$20 sale \$175

Directed by Sidney Peterson.

Perhaps Mr. Peterson's most accomplished work, this hypnotic film ambiguously deals with parricide and the compulsive efforts to undo the deed. "This unusually vivid and skillful example of creative experimental film is a notable event. A nightmare mood saturates it; the voices and music supply a savage rhythm for the ecstatic if accursed performers of this domestic catastrophe."—Parker Tyler. Mr. Peterson's films have been selected for special presentation at the Museum of Modern Art.

THE LESSON 67 minutes rental \$50 sale \$295

Directed by Glenn Jordan, with Fred Gwynne.

The satire, sympathy, and shock of Eugène Ionesco's intriguing piece are finely maintained in this excellently acted and directed production.

LIFE AND DEATH OF A HOLLYWOOD EXTRA

13 minutes silent rental \$12.50

Directed by Slavko Vorkapich and Robert Florey.

One of the most famous of early American avant-garde classics, an expressionistic satire on Hollywood, photographed by Gregg Toland (CITIZEN KANE) with cardboard figures, erector sets, tin cans, and cigar boxes.

LIFELINES 8 minutes color rental \$12.50 sale \$130

Designed and directed by Ed Emshwiller.

Nude model and animated, abstract line drawings combine and clash in dynamic counterpoint, with both aesthetic and symbolic interest. The Creative Film Foundation Award of Distinction. Music by Teiji Ito.

LIGHT FOR JOHN 20 minutes rental \$10

Directed by Warren Brown.

No actors appear in this absorbing study of a mentally retarded newsboy, an unadorned inquiry into actual people's lives.

LITTLE PHANTASY ON A 19TH CENTURY PAINTING

4 minutes rental \$7.50

Designed and directed by Norman McLaren.

Arnold Boecklin's spectral "Isle of the Dead" wakes to mysterious life in this subtle experiment by one of the world's leading animators.

LIVING IN A REVERSED WORLD 11 minutes rental \$15

Produced under Prof. Theodor Erismann and Dr. Ivo Kohler, Institute of Experimental Psychology, University of Innsbruck.

Fascinating and unintentionally quite funny film of a psychological experiment in which a subject wears, for several weeks, special glasses that reverse left and right, up and down.

LIZZIES OF THE FIELD 13 minutes silent rental \$10

Mack Sennett comedy directed by Eddie Cline.

Mack Sennett at his best: a wild and turbulent farce, involving beautiful maidens and battered motorcars, which ends in the utter destruction of all participants and a renewed realization of Sennett's perfect timing and profound sense of the ridiculous.

LOONY TOM, THE HAPPY LOVER 19 minutes rental \$10

Directed by James Broughton.

One of our most successful and popular films, a charming and mischievous recreation of old-time comedy: Loony Tom's single-minded pursuit of the female. Verse commentary* by the poet-director, a Cannes Festival Award winner.

LOVING and other films

19 minutes color silent rental \$20 sale \$200

Directed by Stan Brakhage.

The winner of a Creative Film Foundation Award and a Brussels International Experimental Film Award is represented by three related new works. LOVING: a boy and a girl in a forest clearing, a passionate exploration of a moment of love. "The greens of the forest, the flesh tones of the lovers, the browns of the earth, the sky and the sun evolve an expression of loving in which the light consumes everything except the flesh of loving"; THE WONDER RING: a nostalgic memento of a journey on New York's "EI" just before it was demolished; NIGHTCATS: a startling and intense revelation of an alien universe.

LSD WALL 6 minutes color rental \$10 sale \$100

Directed by John Hawkins.

Ostensibly through the use of LSD, a men's room wall comes alive with clay forms, animated.

MAGRITTE 14 minutes color rental \$20 sale \$175

Directed by Luc de Heusch.

An exciting presentation of the painter René Magritte's pictorial world and of the values of modern art, through an interview with the artist and a view of works rarely seen. Special Award winner at the Bergamo International Art Film Festival. English titles.

MAN AND DOG OUT FOR AIR

11 minutes color & black and white rental \$5 sale \$100

Designed and directed by Robert Breer.

Four works selected for the Brussels International Experimental Film Festival. A MAN AND HIS DOG OUT FOR AIR: "a brilliant and astonishing ballet animated with unprecedented virtuosity!" —Burch, *Film Quarterly*. A MIRACLE: a satirical animation on a theme of blasphemy; JAMESTOWN BALLOOS: a delicious burlesque, rapid-fire montage of Napoleon, Nasser, Sophia Loren, and *New Yorker* clippings; CATS: a semi-abstract series of metamorphoses of cats, in animation and collage. "One of the most thoroughly original creators working in films today, undoubtedly the first to have brought to his medium the full heritage and sophisticated experimentation of modern paintings!"

—*Film Quarterly*.

THE MAN HE MIGHT HAVE BEEN

10 minutes silent rental \$10

A morality tale, vintage 1913, on the wages of sin (rescued by the British Film Institute), intercutting scenes of glorious bourgeois respectability with those of a life of vice. Charming early example of this technique.

MANKINDA 10 minutes rental \$10 sale \$110

Designed and directed by Stan Vanderbeek.

Experimental combination of verse and hand-painted images creates graphic as well as verbal excitement, the letters themselves assuming an almost ideographic significance. "A visual tunnel, with a poem carved in light upon its walls."

THE MAZE

9 minutes color & black and white rental \$10 sale \$120

Designed and directed by Richard Preston.

A shocking satire on politics, sex, money, religion, and science, in collage animation. On the same reel: ILLUMINATION ONE: an "aqua-abstract" filmic painting animated by dropping colored inks into water.

THE MECHANICS OF LOVE 7 minutes rental \$12 sale \$150

Directed by Willard Maas and Ben Moore.

A symbolic interpretation of lovemaking, with original zither score by John Gruen. "Daring and ingenious . . . daring because of its 'forbidden' subject matter; ingenious because commonplace objects are uncommonly related to build an action without actors, the effect of which is vivid, witty and downright bold."

—Lewis Jacobs.

MEDITATION ON VIOLENCE 12 minutes rental \$20 sale \$175

Directed by Maya Deren.

A poetic dance film choreographing the movements and rhythms of the Wu-Tang and Saolin schools of Chinese boxing and transforming them into their cinematic equivalents. Flute and drum accompaniment. "A challenging commentary on all violence, declaring that in a sense man fights a duel with himself as an illusive opponent." —Parker Tyler. "Miss Deren's films strike fire. They sweep and soar through the other-world of the Abstract, of the Unphotographable, of the Idea caught, miraculously, in midair and transmuted through Film into Mind."

—Jesse Zunser, *Cue*.

MESHERS OF THE AFTERNOON
14 minutes rental \$20 sale \$175

Directed by Maya Deren.

This classic of experimental cinema explores a young girl's delicate and imaginative relations with the actual world, beautifully evoking the reality of dreams, her nemesis. Acted by Miss Deren, the film has music by Teiji Ito. "Once the spectator surrenders to the logic of Maya Deren's universe, it emerges as a consistent and powerfully convincing reality."—George Amberg.

METAL DIMENSIONS: BERTOIA
10 minutes rental \$12.50 sale \$120

Directed by Madeline Tourtelot.

Harry Bertoia, one of the few contemporary sculptors whose welded structures evolve directly from nature, sculpts, talks, and displays his art. Score by Harry Partch. "A recent newcomer to the film orbit, of striking talent, definitely bears watching!"

—*The New York Times*.

METANOIA 10 minutes rental \$10 sale \$100

Directed by Ilya Bolotowsky.

A somber film shot entirely in negative makes an existentialist metaphor of a man moving through space.

METROGRAPHIC 3 minutes color rental \$7.50 sale \$75

Designed and directed by Vittorio Speich.

A charming, cryptic fantasy with objects and shapes subjected to continuous transformations. Selected for the Brussels International Film Festival.

MILLIONS IN BUSINESS AS USUAL
13 minutes rental \$15 sale \$130

Designed and directed by Rudolph Burckhardt.

An ambitious mood-piece by the well-known still photographer: a symphony of city scenes in three movements, set to music by Haydn.

THE MIRAGE 72 minutes rental \$50 sale \$500

Directed by Peter Weiss. [Author of *Marat/Sade*]

"The main avant-garde current produces a bold, serious, commanding effort by a new Swedish film maker to rehabilitate man's imagination in the frail body of a hero resembling Kafka's K., Charlie Chaplin and Cocteau's Poet. He submits himself to an elaborate obstacle race, fusing the crude external facts of the mechanized city with his own sensitive, if doomed, fantasy. Weiss' film is a tribute to the irreducible plight of the underprivileged hero who is worth saving."—Parker Tyler.

MR. FRENHOFFER AND THE MINOTAUR
21 minutes rental \$15 sale \$165

Directed by Sidney Peterson.

A surrealist interpretation of Balzac's story "The Unknown Masterpiece," an oblique and prophetic discourse on modern art, with a teasing commentary delivered in the style of a James Joyce "interior monologue."

MONKEY INTO MAN 15 minutes rental \$10

Directed by Stuart Legg.

Julian Huxley's classic study of ape behavior, a provocative, amusing, and beautifully produced comment on evolution. "A masterpiece, worth a trip anytime, any distance . . . a film no educated person would want to miss. If Cinema 16 can find more like it, its success will be sensational!"

—Archer Winsten, *The New York Post*.

MOONBIRD 10 minutes color rental \$10 sale \$120

Produced, directed, and designed by John and Faith Hubley.

Two small boys hunt an imaginary bird in a secret and splendid nocturnal adventure which captures beautifully the wonder of a child's world. Academy Award—Best Short. Winner, Lion of St. Mark, Venice. First Prize, Oberhausen Short Film Festival. Special Prize, Annecy Festival.

MOTHERS DAY 22 minutes rental \$20

Directed by James Broughton.

Juxtaposing memory, fantasy, and document, this surrealistic film is a playful and nostalgic family album which recaptures the egocentricity, sensuality, and sadism of childhood.

MOTION PICTURE 4 minutes color rental \$7.50 sale \$75

Directed by Frank Paine.

From the Midwest to New York in 4 minutes: a delightful tour-de-force in time-compression, with excellent percussion score. Selected for five international festivals.

MOUNTING TENSION

22 minutes silent rental \$15 sale \$140

Directed by Rudolph Burckhardt.

A relaxed and funny film in the style of silent-era comedy, spoofing psychoanalysis, modern art, and sex. The painter Larry Rivers plays the main role.

A MOVIE 12 minutes rental \$15 sale \$125

Directed by Bruce Conner.

A pessimistic comedy of executions, catastrophes, and sex which makes a somber social statement. Winner, Award of Distinction, Creative Film Foundation; selected for special presentation at the Museum of Modern Art. "There is in certain dreadful scenes a kind of awful, deliberate grace."—*Film Quarterly*.

THE MUSIC BOX 28 minutes rental \$12.50

Laurel and Hardy comedy directed by James Parrott.

In this Academy Award Winner of 1933, the "Best Comedy of the Year," Laurel and Hardy attempt to deliver a player piano to a house on a hilltop, with predictably disastrous results.

MUSIC STUDIO: HARRY PARTCH

18 minutes color rental \$25 sale \$220

Directed by Madeline Tourtelot.

"A brilliantly made study of a musician, composer, and inventor at work in his studio."—Edinburgh International Film Festival. "Some of the most emotionally provocative instrumentation yet devised."—*Theatre Arts*.

NARCISSUS 48 minutes rental \$40 sale \$350

Directed by Ben Moore and Willard Maas.

Dramatic study in self-love, a poetic modernization of the Greek myth, in ". . . the art-film tradition of Jean Cocteau."—Parker Tyler. With an original score by Alan Hovhaness.

NEIGHBORS 9 minutes color rental \$10

Designed and directed by Norman McLaren.

A trenchant contemporary classic, a comment on violence and war, produced by stop-motion photography and mimed to synthetic sound. Winner of an Academy Award.

NEXT STOP 28TH 17 minutes rental \$12.50 sale \$125

Directed by Ed Corley.

A murderer's compulsive nightmare, in the claustrophobic setting of the New York subway. Award of Merit, Vancouver International Film Festival.

1941 5 minutes color rental \$7.50 sale \$75

Directed by Francis Lee.

A startling experiment in which violent color, swiftly changing compositions, and a brilliant musical score suggest the impact of war on the artist. Mr. Lee is the recipient of a Guggenheim Fellowship for his creative work in films.

NIGHTSCAPES 7 minutes rental \$10 sale \$90

Designed and directed by Richard Preston.

A bitter and foreboding comment on the bomb, using animated cut-outs in semi-surrealist, hypnotic tableaux. On the same reel: CANDIDATES: a dyspeptic comment in collage animation on the Kennedy-Nixon contest.

NO CREDIT 8 minutes color silent rental \$10 sale \$100

Designed and directed by Leonard Tregillus and Ralph Luce.

A completely enjoyable experiment in the use of animated modeling clay as an expressive abstract medium: witty and imaginative.

NO MORE FLEEING 70 minutes rental \$60 sale \$600

Directed by Herbert Vesely.

This experimental feature tellingly evokes the violence, the impotence, the absurdity of a world faced with possible atomic destruction. Winner of the Creative Film Foundation's highest honor, the Award of Exceptional Merit, this distinguished film is enhanced by Gerhard Ruehm's twelve-tone score. English subtitles; program notes supplied.

N.U. 11 minutes rental \$15 sale \$150

Directed by Michelangelo Antonioni.

An early film by the maker of L'AVVENTURA and BLOW-UP, this is also a famous Italian neo-realist short, a sympathetic and somber revelation of an unexpected corner of urban life: street cleaners going about their work.

OBJECT LESSON 12 minutes rental \$15 sale \$200

Directed by Christopher Young.

Man's ideals confronted with man's fate: total war and social disintegration. Topical, clear, and poetically powerful, with highly imaginative sound. Winner of the Grand Prix, Venice International Film Festival, "World's Best Avant-Garde Film."

O DREAMLAND 14 minutes rental \$15 sale \$175

Directed by Lindsay Anderson

Candid camera-work and natural sound provide a scathing and wordless comment on modern popular culture as seen at a British amusement park; "... the first sign for some time of a fundamentally progressive, personal approach to contemporary life through the cinema."—Gavin Lambert, *Sight and Sound*.

OEDIPUS 12 minutes rental \$10 sale \$120

Directed by Robert Vickrey.

A disturbing present-day version of the Oedipus myth, projected as a psychological-surrealist melodrama of strong impact.

ONE BY ONE 11 minutes color rental \$10 sale \$120

Directed by Madeline Tourtelot.

A film-poem on the theme of fall, its melancholic beauty, and the passing of time.

ON THESE EVENINGS 23 minutes rental \$22.50 sale \$250

Directed by Herbert Vesely.

Based on George Trakl's expressionist poem of death and the maiden, this outstanding film succeeds in conveying his ambiguous and nightmarish atmosphere. Award of Distinction, Creative Film Foundation. Mr. Vesely is also recipient of the Creative Film

Foundation Award of Exceptional Merit for his NO MORE FLEEING.

L'OPERA MOUFFE 14 minutes rental \$25 sale \$275

Directed by Agnes Varda.

An impressionistic exploration of a Paris neighborhood: a poem of love's fervors, the gestures of the aged, the faces of the poor, the symbol of pregnancy and fertility. "A film equivalent of a Cartier-Bresson album."—*Sight and Sound*.

OPERATION ABOLITION 42 minutes rental \$30

The first version of the propaganda film of the decade, produced by the House Committee on Un-American Activities to prove that the San Francisco student demonstrations against the Committee were Communist-controlled; a hotly and widely debated use of propaganda techniques.

OPERATION CORRECTION 46 minutes rental \$30

The famous answer to OPERATION ABOLITION, produced by the American Civil Liberties Union of North California, using the same footage but different narration to further illuminate the issue of propaganda technique.

PACIFIC 231 10 minutes rental \$10

Directed by Jean Mitry.

Arthur Honegger's celebrated symphonic poem is beautifully matched with poetic film images of a locomotive's journey across the French countryside. Music only, no narration. Prizewinner, Robert Flaherty Award, Cannes International Film Festival.

PARIS BELONGS TO US 124 minutes rental \$75 sale Apply

Directed by Jacques Rivette.

This enigmatic, controversial thriller—subject of an unusual manifesto by the New Wave directors—has hallucinatory power and ideological preoccupations that have been compared to LAST YEAR AT MARIENBAD. "Of all the films the young generation has given us, this is the most original, novel, and richest . . . and brings Kafka irresistibly to mind."—*Le Combat*. "Perhaps the most brilliant and absorbing statement yet made of the pressures which the human mind has to bear in this century of fear."—*British Film Institute*. "Fusion of poetic vision and realist impression . . . a film of foremost importance to us."—Claude Chabrol, Jacques Demy, Jean Luc Godard, Pierre Kast, Jean-Pierre Melville, Alain Resnais, Francois Truffaut, Agnes Varda. Awarded the British Film Institute's Sutherland Trophy as "the most original film of the year," previously won by Antonioni and Ray. Complete English titles and program notes.

THE PATH 26 minutes silent rental \$17.50 sale \$150

An aesthetically affecting film of a strange journey by a group of mysterious people.

PAT'S BIRTHDAY 15 minutes rental \$15 sale \$150

Directed by Robert Breer.

A live-action fantasy created outdoors with Claes Oldenburg, this film "includes such classic items as the haunted house, a gas station, ice-cream stands, airplane noises, balloons. Things happen after each other in this film only because there isn't room for everything at once."—Robert Breer.

PATTERN FOR A SUNDAY AFTERNOON

12 minutes color silent rental \$15 sale \$150

Directed by Carmen D'Avino.

Brass filings, paints, burlap, and paper cut-outs in an exuberant and colorful experiment in free self-expression. On the same reel: THEME AND TRANSITION: Award of Distinction, Creative Film Foundation. A joyous improvisation. "A film debut that establishes its innovator as a man to watch."

—*The New York Times*.

PAUL TOMKOWICZ, STREET-CAR SWITCHMAN
10 minutes rental \$10

Directed by Roman Kroitor.

Poignant documentary portrait of an old man at work in a city street on a wintry night, in the best tradition of humanist films. Winner of the highest award, Edinburgh International Film Festival.

PEEP SHOW 22 minutes rental \$17.50 sale \$175

Directed by Ken Russell.

A bizarre, stylized comic-fantasy from Great Britain, in the style of René Clair and "The Threepenny Opera." The soundtrack is an inspired mélange of Brechtian melodies.

PIANISSIMO 8 minutes color rental \$12.50 sale \$150

Directed by Carmen D'Avino.

A player piano brightly decorates itself in time to its own music in yet another D'Avino film of "wit and graphic brilliance."—*Art in America*. Nominated for an Academy Award; winner of Educational Film Library Association's American Film Festival Award in the Art Category.

THE PETRIFIED DOG 19 minutes rental \$15 sale \$175

Directed by Sidney Peterson.

With macabre slapstick, America's leading surrealist film maker evokes a child's fantasies of birth, love, and death in terms of chiropractors, fights, flights, and eternal triangles. Highly experimental soundtrack.

POEM 8 14 minutes silent rental \$10 sale \$100

Directed by Emlen Etting.

A man's love life, seen entirely through the protagonist's eyes. An American avant-garde classic by the well-known painter.

THE POTTED PSALM

25 minutes silent rental \$15 sale \$150

Directed by Sidney Peterson.

This absorbing psychological study is cast in a surrealist idiom involving sexual metaphor and a mood of frustration and anxiety. "These images are meant to play not on our rational senses, but on the infinite universe of ambiguity within us."—Sidney Peterson.

POWER OF PLANTS 12 minutes rental \$10

Fascinating time-lapse films of plants breaking bottles, lifting weights, moving rocks, tearing heavy tin-foil, etc., with the camera set to take one picture per hour for up to 60 days.

PRELUDE: DOG STAR MAN

25 minutes color silent rental \$27.50 sale \$275

Directed by Stan Brakhage.

An impressionist, semi-abstract film; a feverish montage of the poet's vision of the universe. "A declaration both of the unity of the world (and his lyrical feelings and identification with it) and of love for woman expressed in transcendental, cosmic terms . . . Brakhage has gone further than any of his fellows whose work I have seen."—Beckley, *New York Herald Tribune*.

THE PRIVATE LIFE OF A CAT

22 minutes silent rental \$15 sale \$150

Directed by Alexander Hammid.

Selected for showing on "Omnibus," this sensitive, tender, poetic documentary explores love, birth, and growth in a lowly cat family, offering inevitable analogies with human beings.

PSYCHOMONTAGE 10 minutes rental \$15 sale \$100

Originated and executed by Drs. Eberhard and Phyllis Kronhausen.

The authors of *Pornography and the Law* have skillfully made a

film which serves both as a direct evocation of human sexuality and as a witty critique of contemporary sexual repressions, sublimations, and distortions. The underlying viewpoint is one of adult humanism chastened by broad clinical experience.

RARE EARLY FRENCH HAND-COLORED FILMS

5 minutes hand-colored silent rental \$10

For both trick technique and pictorial beauty, these films from 1900 are collectors' items, splendidly preserved.

RECREATION 2½ minutes color rental \$7.50

Directed by Robert Breer.

A winner of the Creative Film Foundation Award, this film has been described by its maker as "a frame by frame collision of totally disparate images." Mr. Breer was recently featured in a long article in *Art in America*.

REFLECTIONS 5 minutes color rental \$10 sale \$75

Directed by Madeline Tourtelot.

Reflections of nature in a quiet lagoon are coordinated with fascinating patterns of music by Ed Bland. A Brussels Film Festival selection.

REFLECTIONS ON BLACK 12 minutes rental \$10 sale \$150

Directed by Stan Brakhage.

Four possible sexual dramas, visualized by a blind man; a highly original experiment, accompanied by a startling soundtrack. Award of Distinction, Creative Film Foundation.

RELATIVITY 38 minutes color rental \$50 sale \$350

Directed by Ed Emshwiller.

As its title suggests, this film emerges from modern concepts of nature and man, and is by turns violent, erotic, witty and clinical in its poetic rendering of the human condition. "Perfectly realized—a beautifully photographed color montage of insect, animal, man and galaxy."—*The New York Times*.

RELIEF 8 minutes rental \$10 sale \$110

Directed by Peter Weiss.

A man conquers his alter-ego in a film of imaginative composition and semi-surrealist images, a "nightmarish portrayal of a man tortured by the dead-weight of his personality."—*Film Culture*. An Edinburgh International Film Festival selection, and an International Competition Award winner, Photographic Society of America.

RITUAL IN TRANSFIGURED TIME

15 minutes silent rental \$20 sale \$150

Directed by Maya Deren.

"A memorable, exquisitely poetic, heroically tragic picturization of the emotions linked to the intensity of a girl's frustrated search for companionship in the real and unreal world in which she lives."—Jesse Zunsner, *Cue*.

ROTATE THE BODY 9 minutes color rental \$10 sale \$110

Directed by Madeline Tourtelot.

The seven events of national gymnastics competition transformed into an art film, with music by Harry Partch. Selected for Edinburgh and Karlovy Vary International Film Festivals.

SCIENCE FRICTION 9 minutes color rental \$15 sale \$150

Directed by Stan Vanderbeek.

This non-verbal political satire, using pantomime and collage, reflects on mass society, conformism, and today's infatuation with rockets. Award of Distinction, Creative Film Foundation; Highest Award, West German International Film Festival and Bergamo International Film Festival.

THE SEARCHING EYE**11 minutes color rental \$12.50 sale \$125**

Directed by Madeline Tourtelot.

Delicate colors weave patterns of light and shade, autumn leaves, waves casting into the shore,—each utilized as stimulus for Miss Tourtelot's evocative drawings.

SHIPYARD 26 minutes rental \$15

Directed by Paul Rotha.

"One of the most important of all the films that shaped the course of British documentary, it is at least as much an experimental film as documentary. Rotha explores virtually all the technical possibilities of the sound film. . . ."—Arthur Knight.

SHORT SPELL 3 minutes rental \$7.50 sale \$75

Designed and directed by S. W. Jones.

A fluid transformation of the letters of the alphabet into visual puns. Images and sound were drawn onto film directly; no camera or musical instruments were used. Award, Photographic Society of America.

SIMON 18 minutes rental \$15 sale \$150

Directed by Peter Zadek.

This tale of an outcast child evokes the private world of children in its cruelty as well as its compassion. A Brussels International Film Festival presentation.

SIRIUS REMEMBERED**12 minutes color silent rental \$12.50 sale \$130**

Directed by Stan Brakhage.

The face of death: a silent poem on a dead and gradually decaying dog, compulsively recalled in interrelated, dreamlike episodes, from many angles and in many seasons.

SKULLDUGGERY 5 minutes rental \$10 sale \$100

Directed by Stan Vanderbeek.

Animated collages are fused, "mixing the eye with live scenes and unlive scenes, to jibe at . . . politicians and world so-called leaders."

THE SLUICE 11 minutes rental \$10 sale \$125

Directed by Wolfgang Ramsbott and Harry Kramer.

Icy tensions pervade this film of non-human figures comporting themselves with helpless gestures in destroyed, surreal landscapes. Grand Prix, Venice International Film Festival, 1962.

SMOKE 9 minutes rental \$15 sale \$130

Directed by Joseph Kramer.

Irreverent, ribald satire professes to "analyze" the smoking habit while poking fun at conventional educational films. Silver Award winner, San Francisco International Film Festival; Robert Flaherty Memorial Medal.

THE SONG OF JEAN RICHPIN**13 minutes color rental \$17.50 sale \$225**

Directed by Carlos Toussaint.

In this bizarre and savage experiment from Mexico, a hopeless lover complies with his mistress' request to bring his mother's heart to her pet dog. Brussels International Experimental Film Festival presentation, 1958.

SONGS WITHOUT WORDS 3 minutes rental \$7.50 sale \$90

Directed by Yoram Gross.

Israel's first experimental film: trivial objects—matches and crumpled newspapers—perform a cinematic ballet suggestive of human dance. "Delightful, poetic, wholly successful!"

—*Sight and Sound*.**STONE SONATA, MOTIF and A TRIP****9 minutes color rental \$15 sale \$175**

Directed by Carmen D'Avino.

Three brilliant improvisations in oil, tempera, and water color, winners of Creative Film Foundation Awards and Brussels Experimental Film Festivals presentations.

THE STUDIO OF DR. FAUST**9 minutes color rental \$10 sale \$130**

Directed by Peter Weiss.

A modern (and mad) Dr. Faust—doubling as Mephisto—dabbles in his laboratory with colors, shapes, and perhaps a little bomb, laughing at it all.

A STUDY IN CHOREOGRAPHY FOR CAMERA**4 minutes silent rental \$10 sale \$85**

Directed by Maya Deren.

A classic experiment in film-dance. Miss Deren "has not only proposed but accomplished a method whereby the motion picture can become an instrument of great artistic achievement."

—George Hamilton, Yale University.

A STUDY OF CRYSTALS 13 minutes color rental \$12.50

"A superlatively beautiful illustration of microscopy, as crystallization patterns flow into abstract art."—*The New York Times*. Selected for presentation at the Federation of American Arts Convention.

SUBJECT LESSON**22 minutes color rental \$27.50 sale \$275**

Directed by Christopher Young.

The sequel to OBJECT LESSON ("World's Best Avant-Garde Film," Grand Prix, Venice), an imaginative portrayal of a man's inner life and the history of his consciousness. Award of Exceptional Merit (Highest Award), Creative Film Foundation.

SUMMER 12 minutes rental \$12.50 sale \$125

Directed by Madeline Tourtelot.

Three girls on the beach in summer daydream symbolic pantomime in this light-humored and skillful film.

SUNLIGHT 9 minutes rental \$10 sale \$100

Directed by Melvin Van.

A Negro cast enacts a revealing episode in a man's life, climaxed by a surprise ending. Score by a group of San Francisco musicians.

SYMPHONY IN NO B FLAT**10 minutes rental \$12.50 sale \$125**

Directed by Rudolpho Kuhn.

A biting, ribald satire from Argentina, set in the future, facetiously explores some unexpected effects of fall-out.

TARANTELLA 3 minutes color rental \$7.50 sale \$80

Directed by Carmen D'Avino.

A dance of all kinds of feet in animated collage, colorful, fast, and festive.

THE TEAR and other films 14 minutes rental \$10

Directed by Soren Melson and Henning Bendtsen.

A charming medley of the best Danish experiments, including violent abstractions hand-painted on film and weaving lacelike patterns. Jazz score.

THE TENDER GAME 8 minutes color rental \$10 sale \$90

Directed by John Hubley.

A romantic love story, animated: a "superbly witty exercise in free association of music and images to the tune of 'Tenderly,' sung by Ella Fitzgerald and played by the Oscar Peterson trio."

—Crowther, *The New York Times*.

10,000,000 TALENTS 20 minutes rental \$15 sale \$175

Directed by Don Levy.

A satire on English university life and culture by a student at Cambridge which, "since most of its stars are the bright characters around Cambridge, . . . should prove quite embarrassing to the ruling class about 20 years hence."—Don Levy. Cinestud International Festival Award 1960.

TEXTURE OF DECAY 11 minutes rental \$10 sale \$110

Directed by Robert Vickrey.

This study in fear precipitates a visitor in an abandoned house into a fantastic world where he destroys himself.

THANATOPSIS 5 minutes rental \$10 sale \$95

Directed by Ed Emshwiller.

Image and sound are powerfully organized to express the feeling of internal anguish in this major experimental work. Special Award, Experimental Film Festival, Belgium.

THIGH LINE LYRE TRIANGULAR

5 minutes color rental \$10 sale \$95

Directed by Stan Brakhage.

An intense, poetic evocation of childbirth, created by hand-painted abstractions over photographic images.

THIS DAY 16 minutes silent rental \$10 sale \$100

Directed by Leonard Stark.

An imaginatively conceived and beautifully photographed symbolic poem on the horror and futility of war. Mr. Stark was cameraman of *THE LOUISIANA STORY*.

THREE ABSTRACT FILM EXERCISES

8 minutes color rental \$10

Designed and directed by John and James Whitney.

Color images moving in space and synthetic sound create a strikingly unified sensory experience.

THREE PICKUP MEN FOR HERRICK

8 minutes rental \$10 sale \$100

Directed by Melvin Van.

In a desolate urban landscape a group of sad Negroes and whites compete with each other in an ageless ritual; a strange blend of lyricism and social commentary.

3:10 TO YUMA 38 minutes rental \$27.50

Directed by Hazel Wilkinson.

Perceptive analysis of the Western as morality play and myth by *New Statesman* editor John Freeman. Uses excerpts from this classic American film, with special emphasis on its psychological overtones.

TIME OUT OF WAR 22 minutes rental \$15

Directed by Denis and Terry Sanders.

This Academy Award winning film offers a quiet and eloquent commentary on the insanity of war. First Prize, Venice International Film Festival; Highest Award, Edinburgh International Film Festival; Screen Producers Guild Award; Richard Winnington International Award for a film of "the highest social and artistic integrity."

TOTEM 16 minutes color rental \$15 sale \$200

Directed by Ed Emshwiller and Alwin Nikolais.

The kaleidoscopic brilliancy of this dance film strikingly shows how cinema can free the choreographic imagination from the physical restraints of theater. Choreographed by Nikolais, and admirably danced by his troupe, to his own sound score. Mr. Emshwiller is the recipient of a Creative Film Foundation Award of Exceptional Merit.

THE TRAIN 13 minutes rental \$10

Directed by Gosta Werner.

In impressionistic images this beautifully sustained film-poem by a distinguished Swedish director conveys the solitudes, faces, and landscapes as a train passes through dreamlike countryside.

TRANSFORMATION 5 minutes color rental \$10 sale \$100

Directed by Ed Emshwiller.

A bright variety of methods and effects makes one unified "painting in time" by this winner of the Highest Creative Film Foundation Award. With music by Gunther Schuller.

TROUBLEMAKERS 54 minutes rental \$35 sale \$280

Directed by Robert Machover and Norm Fruchter.

Shown at the 4th New York Film Festival. "Perhaps the best film of the New American Left, a hard-hitting, unusual example of a new kind of political film, avoiding both liberal clichés and propaganda."—Festival Program.

TWO TARS 22 minutes rental \$10

Laurel and Hardy comedy, directed by James Parrott.

Laurel and Hardy in perhaps their most famous film, quite moderate at the start, but culminating in riot. Photographed by George Stevens (*SHANE*, *A PLACE IN THE SUN*).

VAN MEEGEREN'S FAKED VERMEERS

27 minutes rental \$15

Directed by G. E. Magnel.

An exciting account of the Dutch artist who made 4 million dollars and fooled the experts with his forged Vermeers before he was exposed.

THE VERY EYE OF NIGHT 15 minutes rental \$20 sale \$165

Directed by Maya Deren.

A celestial cinematic ballet, filmed in the negative. "Surely one of the most beautiful, inspiring and rewarding of the current avant-garde films."—Jesse Zunker, *Cue*. Choreography by Anthony Tudor; score by Teiji Ito.

THE VISIT 35 minutes rental \$17.50

Directed by Jack Gold.

An example of Zavattini's theory of "life observed"; a spinster tied to the necessities of her aged parents is studied with intense scrutiny.

VISUAL VARIATIONS ON NOGUCHI

4 minutes rental \$7.50 sale \$75

Directed by Marie Menken.

Through the hand-held, ambulating camera, unusual editing and a startling score by Lucille Dlugoszewski, the sculptures of the famous Japanese-American artist are given audacious movement.

THE VOYEUR 19 minutes rental \$17.50 sale \$200

Directed by Angel Hurtado.

By a Venezuelan painter, "This macabre comedy about a 'Peeping Tom' unfolds like a collaboration between Buñuel and René Clair, from a scenario by Kafka."—Herman Weinberg.

WAITING 11 minutes color rental \$15 sale \$150

Directed by Flora Mock.

Voted "Best Film" on Cinema 16's "New Discoveries" program, this brilliant work fuses live action and animation techniques to explore its curious theme of "waiting" from cradle to grave. A Golden Reel Film Festival selection.

WARNING IN THE DARK 12 minutes rental \$10

"Skillfully edited scientific experiments give an impression of the exact nature of the world of the blind."—British Film Institute.

WATCH THE BIRDIE 7 minutes color rental \$10 sale \$110

Designed and directed by Bob Godfrey and Keith Learner.

The secret life of a fabulous bird, a delightful animated spoof by Britain's famed "Grasshopper" production group.

WATER MUSIC 6½ minutes rental \$7.50 sale \$80

Directed by Yuder Kyler.

The graphic action of light and shadow on water, handsomely captured in black and white, is paced and enhanced by Teiji Ito's score.

THE WAY TO SHADOW GARDEN

11 minutes rental \$12.50 sale \$120

Directed by Stan Brakhage.

A psycho-drama of loneliness and self-violation. "Brakhage's technique creates a tormented, claustrophobic world. Though not for the squeamish, this wild study of a tortured youth has astonishing moments of brilliance."—*Film #12*. A Brussels International Film Festival presentation.

WEDLOCK HOUSE: AN INTERCOURSE

11 minutes silent rental \$15 sale \$150

Directed by Stan Brakhage.

The drama of the first months of marriage, the rare moments of mutual awareness, the frightening understandings, the lovemaking.

WEEGEE'S NEW YORK

20 minutes color rental \$25 sale \$250

Directed by Weegee.

Weegee, press photographer and master of the candid camera (NAKED CITY), creates a vivid impression of the life and tempo of the metropolis, combining documentary and experimental techniques. "I am very excited about this film. Weegee has the eye of Balzac."—Robert Flaherty.

WHAT WHO HOW 20 minutes rental \$12.50 sale \$110

Designed and directed by Stan Vanderbeek.

Ethereal Vogue models, terrible beasts, and bedraggled knights, in a grotesque animated collage about "the unexpected beneath the real." Award of Distinction, Creative Film Foundation.

WINDOW WATER BABY MOVING

17 minutes color silent rental \$25 sale \$225

Directed by Stan Brakhage.

This aesthetic, philosophical, and emotional exploration of childbirth (the delivery at home of the artist's first child) is "a picture so forthright, so unsparing of all polite conventions, so full of primitive wonder and love, so far beyond civilization in its acceptance of total reality, that it becomes an experience like few in the history of the movies."—Archer Winsten, *The New York Post*.

THE WORLD OF PAUL DELVAUX

12 minutes rental \$20 sale \$200

Directed by Henri Storck.

"Probably the most beautiful film on art hitherto produced. It gives a breath-taking vision of the dream world. It is a film in which all the magic of the unfamiliar comes into play."—"Films of Art," UNESCO. Poem written and spoken by Paul Eluard; music by André Souris. International Prizewinner, Venice International Film Festival; selected for exhibition at the Festival of Contemporary Arts, University of Illinois.

YOU'RE DARN TOOTIN' 20 minutes silent rental \$11

Laurel and Hardy comedy, directed by Edgar Kennedy.

In this Laurel and Hardy classic of slapstick and pantomime two musicians engage in a private war with the police, which develops into a surrealist free-for-all, with countless trouserless cops and citizens fighting it out on a downtown street.

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The Cinema 16 Film Library

80 University Place, New York, N.Y. 10003

212-YUkon 9-6400

May 5, 1966

This relates to the agreement made between Sara K. Arledge Smith

and Cinema 16 Incorporated, dated January 7, 1960 for the
Distribution of the film(s)

INTROSPECTION

The undersigned agree that The Cinema 16 Film Library, Inc. shall be substituted as distributor of the film(s) in place and in stead of Cinema 16 Incorporated, and The Cinema 16 Film Library, Inc. undertakes to perform the obligations of Cinema 16 Incorporated pursuant to the agreement in its place and stead and Cinema 16 Incorporated is relieved of the obligation of further performance under the agreement but is not relieved of any liability with respect to prior performance under the contract.

It is also agreed that the term of the contract dated January 7, 1960 is extended so that the agreement, and the rights granted the distributor therein, will terminate December 31, 1973.

Sara K. Arledge Smith
Owner of film

Cinema 16 Incorporated

Marcia Vogel
By

The Cinema 16 Film Library, Inc.

Barney Rose
By

CHANNEL 28 KCET COMMUNITY TELEVISION OF SOUTHERN CALIFORNIA



1313 NORTH VINE STREET
LOS ANGELES, CALIFORNIA 90028
213-466-4212

This is to acknowledge receipt of your film, INTROSPECTION
for possible use on Cineposium.

Steve Faber

Steve Faber
Production Associate

GROVE PRESS, INC.
80 UNIVERSITY PLACE
NEW YORK, N. Y. 10003
YUKON 9-6400



September 15, 1967

Dear Miss Arledge:

As per your request to Miss Edith Zornow I am enclosing copies of your contract with Mr. Amos Vogel.

Sincerely yours,

F. Novogroder

Frances Novogroder



Grove Press, Inc./53 East 11th Street/New York, New York 10003/Telephone: 212 677-2400

Date: October 3, 1973

This will serve as an addendum to the agreement
between S.K. ARLEDGE SMITH and Grove Press,
Inc., dated MAY 5, 1966 for the distribution
of the film(s)

INTROSPECTION

It is agreed that this contract be extended,
with the same rights and obligations, for a
five year period terminating December 31, 1978.

S.K. Arledge Smith
Owner of film

Kent E. Carroll
Kent E. Carroll
for Grove Press, Inc.

1842 Rose Villa St.
Pasadena, California
91107
July 1, 1967

Mr. Harry Braverman,
Cinema 16 Film Library, Inc.
80 University Place,
New York, N.Y. 10003

Dear Mr. Braverman:

I have a request to make with respect to my film,
INTROSPECTION. Would you ~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ *which you distribute* permit
~~and allow~~ a showing on Mr. Schwab's Cineposium program
on ~~KE KEET~~ KCET, the L.A. educational station, channel 28. *this will be on black & white*

Mr. Schwab has viewed both this and a more recent film
which has not been screened yet. He would like to show
both films on his program around the end of summer. I
feel that ~~this~~ *in previous films* might be of value to me in getting a ~~third~~
third film under way. *altho he doesn't pay rentals.*

(dated January 7, 1960)

I can't find my original contract with Mr. Vogel of which
which our agreement was an extension. If you have an
extra copy of the original agreement would you please
send me one for my files. *unfortun*

Mr. Schwab is showing it Monday night for a small
preview group at a psychedelic bar in Topanga Canyon--
this type of showing as I recall-- is OK by our contract,

Would ~~you be interested in viewing~~ ~~WHAT IS A MAN~~, the new
~~film~~ *seeing* when the technical difficulties have been
ironed out in the laboratory?

Would you be interested in ~~XXXXXX~~ ~~WHAT IS A MAN~~, the new
film, ~~with~~ to distributing it for me?

~~for the purpose of distribution~~ if you like it?
for distribution

It was a 16 mm. sound film in color.
The script for it won the Creature
Film Foundation award in 1956.

November 18, 1966

Miss S. K. Arledge Smith
1842 Rose Villa Street
Pasadena, California

Dear Miss Arledge Smith:

I am pleased to inform you that ownership of the stock of the Cinema 16 Film Library, Inc. has passed into the hands of Grove Press, Inc.

This leading publisher of avant-garde literature and theatre (Genet, Beckett, Robbe-Grillet, Brecht, Ionesco, Duras) and of the Evergreen Review, is establishing a film division and intends to promote independent art and avant-garde films from here and abroad. New, carefully selected films of quality will constantly be added, so that the Library will provide a cross-section of the best works of the independent cinema. By means of sales and rentals, it will offer a very concentrated national distribution to educational institutions, art centers, film societies, television outlets, and theaters.

While pressure of work as director of Lincoln Center's film department prevented me from continuing with Cinema 16 and taking part in this new venture, I do want to urge you to now conclude a new distribution agreement with the Cinema 16 Film Library. There are already a number of rentals on the books for you for the next nine months which must be cancelled if you do not plan to renew your contract. Marcia will be working with Grove Press at the outset and you should address inquiries to her.

Discussion regarding your new agreement will be conducted with the new President of the Cinema 16 Film Library, Barney Rosset, whom you will find a most understanding new collaborator in a venture designed to help the entire experimental film field. It is my hope that before he publishes his first new catalogue, you will have rejoined the Cinema 16 family and take advantage of its long-deserved new expansion.

A statement of your earnings prior to November 14, 1966, the date of the transfer of the stock to Grove Press, will be sent under separate cover. Marcia and I send you best wishes for the future.

As always,

Amos Vogel
Amos Vogel

P. S. Please note that the new address of Cinema 16 Film Library is 80 University Place, New York City, and the telephone number is YU 9-6400.

exhibition and distribution of documentary and experimental films

CINEMA 16 incorporated

175 Lexington Avenue

New York 16, New York

Murray Hill 9-7288 and 9-7289

Amos Vogel
Executive Secretary

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April 25, 1966

Sara K. Arledge Smith
1842 Rose Villa St.
Pasadena, Calif. 91107

Dear Sara Arledge Smith:

I have some interesting and good news regarding Cinema 16's distribution of your films. Since my having accepted the post of director of the film department at Lincoln Center, I have attempted to interest third parties to take over and aggressively expand Cinema 16's distribution activities. It now seems that I have succeeded and that there will take place a wider and more profitable dissemination of the films nationally.

Before this plan can be put into action, our counsel has informed us that all existing distribution agreements need to be transferred to a new corporation which is to be called The Cinema 16 Film Library, Inc., subject to the same conditions as heretofore. Your share of the income will remain the same as before and since the actual volume of the distribution will increase, so will your income.

If you agree to the transfer of our present distributing contract, then The Cinema 16 Film Library, Inc. shall be the distributor of the film in place of Cinema 16 Inc.

In order to enable the new corporation to benefit from its efforts to promote your work, I think it would be wise to extend the contract so that it expires December 31, 1973. The original agreement terminates before then.

If the suggested arrangement is agreeable to you, will you please sign the short statement of agreement attached hereto and return it to me. I will arrange to have The Cinema 16 Film Library, Inc. and Cinema 16 Incorporated sign so as to formalize the arrangement and will send you a xerox copy for your files.

Sincerely,

Amos Vogel
Amos Vogel

ANTHOLOGY FILM ARCHIVES
80 WOOSTER STREET
NEW YORK, N. Y. 10012

TELEPHONE (212) 226-0010

answered Jan. 6 '77

Sara Kathrine Arledge
1842 Rose Villa Avenue
Pasadena, CA 91107

Dear Miss Arledge:

Recently Buffie Johnson stepped in and asked if we would be interested in showing any of your films. She passed your address on to us and I am writing to tell you that we would be very interested in showing your film here at Anthology Film Archives. If you could send us a list of the films, how much the rental is, if they are available from you. All of us here are very excited and looking forward to seeing your films; many of us for the first time.

Sincerely,

*June Eos**

June Eos
Anthology Film Archives

P.S. I've also enclosed a brochure about Anthology.

cc. Buffie Johnson

JONAS MEKAS
GENERAL DIRECTOR

P. ADAMS SITNEY
LIBRARY AND PUBLICATIONS

SHIGEKO KUBOTA
VIDEO CURATOR

80 University Place

New York, N.Y. 10003

(212) 989-6400

CINEMA 16
FILM LIBRARY, INC.

July 6, 1967

Sara Kathryn Arledge
1842 Rose Villa Street
Pasadena, California 91107

Dear Miss Arledge:

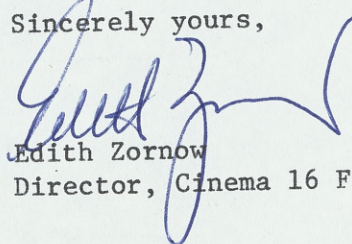
Mr. Braverman has passed along to me your letter of July 1st.
We agree that showing the film on Mr. Schwab's program will help.
If any newspaper comment results please send us clippings.

We enclose our checklist which is an interim listing, our new catalog
is in the "works" and will be ready for mailing in September.

We are interested in "What Is A Man" and would like to see it if you
can send us a print.

All good wishes.

Sincerely yours,

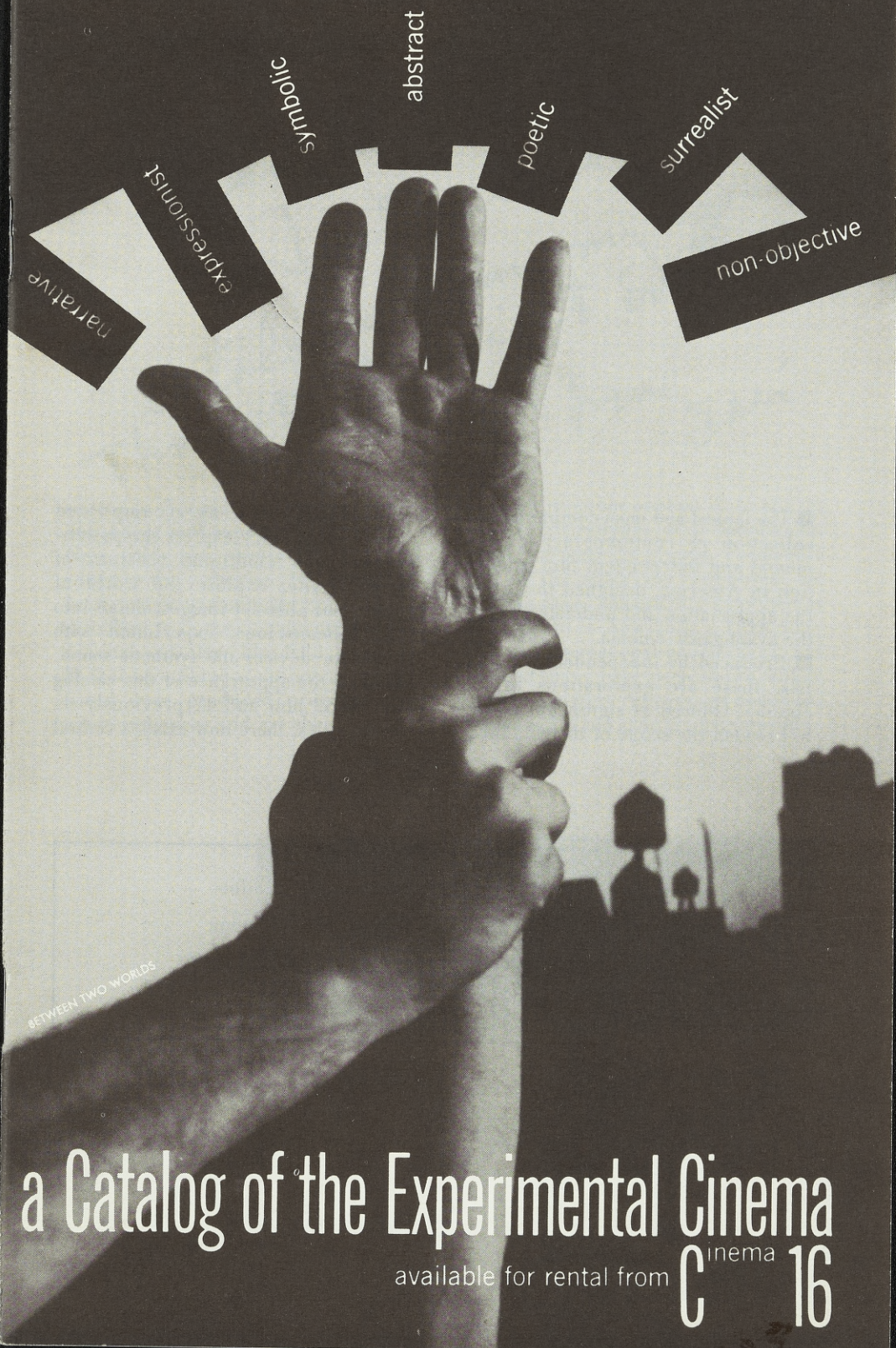


Edith Zornow

Director, Cinema 16 Film Library, Inc.

EZ:fn

Encl.



BETWEEN TWO WORLDS

a Catalog of the Experimental Cinema

available for rental from

Cinema 16

■ The largest and most comprehensive collection of contemporary experimental and independent film production in America, designed to further the appreciation and understanding of the avant-garde cinema.

■ Produced by independent film artists, these are explorations in the cinema. Offered as significant efforts to broaden the scope of the film med-

ium, rather than as accomplished works of art, they express the psychological and emotional tensions of modern life; explore the world of color and abstract images; delve into the subconscious; experiment with cinematic devices and synthetic sound.

■ With the appearance of this catalog listing 52 new and 47 previously released titles, there now exists a central

page 2	Alphabetical Listing of Films
17	Rental and Other Information
18	Utilization Guide and Title Index
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Dear Millie,
 Just received this
 Catalogue from my agent
 Thought it might interest
 you
 Love
 Sam

source in America for the poetic, independent and experimental cinema. New titles are continuously being added to the collection. No attempt is being made to duplicate the work of distributors in the documentary, educational or feature film field.

■ Unless otherwise designated, films listed were produced primarily for adult audiences and are therefore not

subject in either content or treatment to the vicissitudes of a 'production code' or pressure groups. Practically all of the titles are 'pre-tested' by having been successfully exhibited at Cinema 16 in New York; a large number are international prizewinners; and a great many have been shown widely at film societies, colleges, art museums, universities and civic groups nationally.



Adventures of Jimmie

—James Broughton

The delicious and picaresque experiences of a naive young man in search of 'destiny' and ideal mate; a delightful satire on the psycho-analytic novels, so popular today, featuring the neurotic-as-hero. Jazz score by Weldon Kees. Mr. Broughton is the well-known West Coast poet.

12 minutes, black & white, sound \$6.00

***Aoi no uye (the princess Aoi)**

Unique document, discovered among captured Japanese films, presents an authentic 11th Century Noh drama of jealousy and passion, featuring the distinguished Japanese actors K. Sakurama and S. Hohso. Complete English narration explains action, masks, gestures of Noh Theatre, one of the oldest theatre arts on record. Hypnotic musical accompaniment. By special arrangement with Japan Society. 30 minutes, black & white, sound \$20.00

***Appointment with darkness**

—Robert Vickrey

Staged in the form of a dramatic ritual, this study in the contemplation of suicide skirts the boundaries between reality and illusion. Score by Marcel Frank.

12 minutes, black & white, sound \$8.00

The atom strikes

This unprecedented document provides the first detailed account of the effects of the atomic bomb on Hiroshima, including a dramatic interview with a survivor. Available for home or educational no-admission showings only.

28 minutes, black & white, sound \$7.00

***Autumn fire**

—Herman G. Weinberg

The noted American poetic film classic, at last available, sensitively portrays an autumnal love story. Selected for the recent '60 Years of Cinema' Exposition in Paris. Mr. Weinberg is the well-known film critic and author. A Contemporary Films release.

"... the gentle and melancholy color of resigned love, of passion without violence, and of a true delight in beauty... a lovely experience!"—Hans Richter.

17 minutes, black & white, silent \$10.00

Be gone dull care

—Norman McLaren

International Prize Winner, Venice Film Festival 1950. A lively and provocative interpretation of jazz music in gaily imaginative drawings and riotous colors. Handpainted on film; no camera was used. Perhaps the most successful and advanced film of one of the world's foremost animators.

9 minutes, color, sound \$5.00

***Between two worlds**

—Sam Kaner and Guy L. Cote

International Awards at Venice, Edinburgh and at the 1955 Golden Reel Festivals. Bold color, choreography, decor and music are synthesized into a fantastic film ballet notable for its striking pictorial compositions. One of the most elaborate independent produc-

tions ever attempted, this Oxford University Experimental Film Group production by Derrick Knight represents an unusual attempt to create a dance-form expressly for the screen. Monochrome montage sequence by the noted avant-garde photographer Val Telberg. Original ballet by Sam Kaner.

"There is reason to be grateful when film resources are used lavishly and adventurously... there is strength, real originality and sheer formal excitement in the treatment."—London Times.

20 minutes, color, sound \$13.00

***Bharatnatyam**

In one of the best ethnological dance films in existence, Shrimati Shanta performs the 'Natanam-Adinar', and 13-year-old Indrani the 'Tillana' in an exuberant rendition of these South Indian classical dances, with close-ups and explanation of their complex gesture language.

10 minutes, black & white, sound \$4.00

Le bijou

—Francis Lee

A poetic portrayal of the perilous adventures of a colorful jewel, symbolizing the tribulations of the artist in search of creative fulfillment. The painter Francis Lee is recipient of a Guggenheim fellowship for his "creative work in films."

7 minutes, color, sound \$7.00

The blood of the beasts

Prix Jean Vigo and Grand Prix, International Film Festival, France, 1950. Georges Franju's tormented and controversial masterpiece, the artistic sensation of Paris and London, at last available in America. This strangely poetic portrait of the slaughterhouses of Paris is a film of savage honesty and violent visual impact. Music by Kosma. (English sub-titles)

"Most arresting of all the new films in the documentary group... the brilliantly realized intention of its candor is simply to show what goes on behind the carefully drawn curtain of our sensibilities at our very doors."—Bosley Crowther, The New York Times.

"Once again courageous film makers, unhampered by considerations of success, have proven that the cinema is the vehicle for realism and lyricism. There is not a single scene that fails to move by the sheer beauty of its great visual style."—Jean Cocteau.

20 minutes, black & white, sound \$13.00

***Bop scotch**

—Jordan Belson

Colorful flagstones, tiles and paving textures are syncopated with a strident and restless be-bop selection, as a highly original semi-abstract experiment reveals the unexpected beauties of commonplace objects.

4 minutes, color, sound \$5.00

The cage

—Sidney Peterson

A macabre chase after an eyeball; the world going backwards; the hero trapped in the bird cage. A disturbing psychological study analyzing a young man's growing up, directed by America's leading surrealist film maker.

25 minutes, black & white, silent \$10.00



***Caravan**

—Jordan Belson

This swift and potent abstract, suggesting visual metaphors of birth, change and renewal, was made by a West Coast painter by means of a special scroll technique. Set to jazz.

"Totally diverting and attractive!"—Saturday Review.

4 minutes, color, sound \$5.00

***A cavalcade of american serials**

A rare and hilarious compilation of hair-raising climaxes from some of the most famous 'cliff hangers' of the period, complete with stunts, yawning chasms and Pearl White in miscellaneous perils. Also starring William Desmond, Ruth Roland et al. Compiled from original footage by John E. Allen.

12 minutes, black & white, 33 rpm record \$7.00

Charmides

—Gregory Markopoulos

The concluding part of the Markopoulos trilogy. An impressionistic film poem.

15 minutes, color, sound \$10.00

***City without wheels**

—Morton Heilig

'Best Film' in Cinema 16's "New Discoveries" program. A poetic and wordless evocation of the 'real' Venice, very unlike the ordinary travelogues. Accompanied by an exciting and authentic sound track recorded on location.

15 minutes, color, sound \$10.00

Clinic of stumble

—Sidney Peterson

Experimental dance film, employing multiple exposures to create dance patterns not found on the stage. Choreography: Marion Van Tuyl.

16 minutes, color, sound \$9.00

Color designs #1

—Hugo Lateltin

A brilliant tapestry of color, created by light reflections and color filters. Slowly changing forms evoke a poetic and dream-like atmosphere and strong sensory impressions of space and depth. Selected for the Edward Steichen lecture on experimental films at the Museum of Modern Art.

7 minutes, color, silent \$6.00

***Coming shortly**

—Tony Rose

1955 Edinburgh International Film Festival. This hilarious satire on movie trailers advertises an imaginary feature film, 'Mame,' "the story of a poor girl (richly endowed by nature) who climbed the ladder of fame sin by sin."

"Scores a series of ruthless and commendable hits and has more vitality, pace and humor in its brief running time than many professional shorts several times its length!"—British Film Institute.

4 minutes, black & white, sound \$4.00

***Cubism**

—Pierre Alibert

Selected for presentation at the 1955 American Federation of Arts Convention. Aims and techniques of this controversial school of art are explored in a consistently provocative survey featuring many

outstanding Cubist paintings from European museums unknown in this country (Gleizes, Gris, Leger, Picasso, Braque). Accompanied by an authoritative English narration, this is the first comprehensive film treatment of Cubism.

17 minutes, color, sound \$12.00

***Desistfilm**

—Stan Brakhage

A jarring attempt to capture the frenzy of an adolescent party. A disturbing comment on some of the tensions and confusions of modern youth. Unusual experimental sound. The producer is the recipient of a Fulbright scholarship for film and a Creative Film Foundation Award.

"Brakhage's films are extraordinarily impressive. His use of the camera to record inner happenings is remarkable."—Hans Richter.
7 minutes, black & white, sound \$8.00

Dime store

—Dorsey Alexander

The wonders of the Ten Cent Store; hundreds of fascinating objects come to riotous life in a delightful film ballet.

8 minutes, color, 78 rpm record \$7.00

***Disorder**

—Jacques Baratier

The famed European comment on the restlessness and confusions of mid-century bohemian and existentialist youth on Paris' Left Bank. An unusual attempt to deal with contemporary social realities in experimental terms. The Caves, Cocteau, Greco in a Kosma chanson, the Cafe des Deux Magots, Orson Welles. Premiered at Cinema 16. A Contemporary Films release.

18 minutes, black & white, sound \$15.00

***Do you remember**

—Tony Thompson

1955 Edinburgh International Film Festival. A tale of lost property: Produced by Edgar Anstey in the best tradition of British documentary film making, this is a lighthearted and charming account of how umbrellas, turtles, glass eyes, female torsos and other incongruous objects are lost and then restored to their forgetful owners.

10 minutes, black & white, sound \$6.00

***Eaux d'artifice**

—Kenneth Anger

"An evocation of a Firbank heroine, lost in a baroque labyrinth, in pursuit of . . . a night moth. Fountains, cascades, a fan, and . . . a transmogrification." Filmed in Italy with Carmilla Salvatorelli by the director of 'Fireworks.'

13 minutes, color, sound \$10.00

***The elephant will never forget**

—John Krish

1955 Edinburgh International Film Festival. This gentle and beautiful film, pervaded with nostalgic sadness and humor, takes two cockneys on a loving last ride on London's clattering trolleys, complete with Cockney music-hall ballads. Produced by Edgar Anstey, noted British documentary film director.

11 minutes, black & white, sound \$6.00



Elisabeth

—Jean Beranger

Unorthodox French import tells a moving story of a lonely young woman whose longing for love ends in stark tragedy. Directed against authentic Parisian backgrounds.

15 minutes, black & white, 33 rpm record \$8.00

Escape

—Albert Mertz & Jorgen Roos

A murderer's harrowing escape from his conscience. Drum accompaniment. Well-known Danish experimental film.

9 minutes, black & white, sound \$9.00

Fiddle de dee

—Norman McLaren

The famed Canadian animator creates a rousing orchestration of brilliant colors and amazing ever-changing patterns suggesting the unreeling of a fantastic fabric. Hand-painted directly on film; no camera was used. One of his most famous films.

4 minutes, color, sound \$4.00

Film exercises #4 and 5

—John and James Whitney

A classic in its field. Further and more complex experiments of the Whitney Brothers (Guggenheim fellows for their "creative work in films"). An abstract image 'motif' is developed through successive movements, much like a symphony. Unusual sensory experience.

12 minutes, color, sound \$8.00

Fireworks

—Kenneth Anger

International Prizewinner at the Brussels, Cannes, Biarritz and Paris Film Festivals. Probably one of the most famous American avant-garde films, this is a study in homosexuality and sadomasochism, experienced on the level of a nightmare '... in which are released the explosive pyrotechnics of a dream. Inflammable desires, dampened by day under the cold water of consciousness are ignited at night by the libertarian matches of sleep ...'

"The most exciting use of cinema I have seen!"—Tennessee Williams.
"'Fireworks' comes from that beautiful night from which emerge all the true works. It touches the quick of the soul and this is very rare."—Jean Cocteau.

"Despite the difficulties of 'forbidden' subject matter, the film's intensity of imagery produces an effect of imaginativeness and daring honesty which on the screen is startling. The objectivity of the style captures the incipient violence and perversion vividly, and the film becomes a frank and deliberate expression of personality."

—Lewis Jacobs, Hollywood Quarterly.

15 minutes, black & white, sound \$15.00

Form in motion

—Jose Pavon

The 'secret' life of tableware; a mysterious film ballet, in which spoons, forks and cups reveal their subtle and delightful fascinations.

8 minutes, color, sound \$6.00

Four in the afternoon

—James Broughton

Four variations on the quest for love; James Broughton's provocative and lyrical visualizations of four of his poems—a child's search for a sweetheart; an adolescent's dream of romantic love; a

young girl's conflict between desire and propriety; a man's longing for his past. Mr. Broughton is recipient of a Cannes Festival Award. 15 minutes, black & white, sound \$8.00

***Freight stop**

—Allen Downs

The re-discovery of the familiar: A poetic documentary notable for its creative editing conveys the sounds, images and peculiar nostalgia of a visit to a small Kansas railroad center. 1954 Golden Reel Film Festival.

10 minutes, black & white, sound \$5.00

Geography of the body

—Willard Maas

A daring analogical pilgrimage evokes the terrors and splendors of the human body as the undiscovered, mysterious continent. Commentary by the distinguished British poet George Barker. A film society favorite for a decade.

"An American classic in its genre!"—Herman G. Weinberg.

7 minutes, black & white, sound \$10.00

Glens Falls sequence

—Douglass Crockwell

Selected "most outstanding film" by audience vote at 1953 Festival of Contemporary Art, University of Illinois. This widely-known American classic consists of delightful and highly original color improvisations, hand-painted on glass. Produced by a noted American illustrator, this is an outstanding example of visual imagery, evoked by the free associations of the artist.

10 minutes, color, silent \$6.00

***Go slow on the Brighton**

—Donald Smith

1952 Edinburgh International Film Festival. BBC's answer to Cinerama: A stunning example of camera 'magic' literally whips the spectator from London to Brighton at 800 miles per hour, compressing an hour's journey into four minutes in an unprecedented illusion of extreme speed. This startling (and delightful) experiment is a 'must' for any balanced program.

"The film that earned the warmest applause at the Edinburgh Festival."—Norman Wilson, Chairman of the Festival.

4 minutes, black & white, sound \$5.00

***Hallucinations**

—Peter Weiss

1955 Edinburgh International Film Festival. First Prize, Arets Smalfilm Award, Stockholm 1953. Twelve erotic and subconscious tableaux envisioned in twilight between waking and sleeping. Unusual example of contemporary European avant-garde film production by a modern painter fuses nudes and semi-abstract shapes in bizarre surrealist compositions. Musique concrète reinforces the macabre 'dream' atmosphere.

6 minutes, black & white, sound \$8.00

***Hoppity pop**

—Norman McLaren

Hand-drawn directly onto film by one of the world's leading animators (no camera was used); a delightful evocation of circus atmosphere, complete with old-time calliope music (charmingly out-of-tune).

3 minutes, color, sound \$4.00



Horror dream

—Sidney Peterson

A choreographic interpretation of a dancer's anxiety before starting upon her theatre routine. Choreography by Marian Van Tuyl, accompanied by John Cage's sophisticated "noise" music.

10 minutes, color, sound \$9.00

***Howard Street**

—Leslie Turner

A new kind of social documentary (conceived on the level of an impressionist film poem) dispenses with narrator and plot as it explores San Francisco's skid row via candid camera and tape.

10 minutes, black & white, sound \$7.00

***Hurry hurry**

—Marie Menken

A daring film ballet danced by human spermatozoa under powerful magnification. A cinematic lark produced by a modern painter. Experimental sound.

3 minutes, color, sound \$5.00

The idea

—Berthold Bartosch

Based on Frans Masareel's famed woodcuts, this animated film classic has been hailed as the first trick film with a serious theme: An idea is conceived by the artist, condemned by the world, and lives on forever, stirring men to revolt. Outstanding musical score by the noted modern composer, Arthur Honegger.

27 minutes, black & white, sound \$10.00

The idyl

—Francis Lee

A lyrical excursion into the dreamland of color. Music and color blend to express the artist's moods and feelings about nature in ever-changing abstract paintings. Mr. Lee is recipient of a Guggenheim fellowship for his "creative work in films."

10 minutes, color, sound \$10.00

***Image in the snow**

—Willard Maas

This Cannes International Film Festival prize-winner—one of Cinema 16's more controversial films—portrays a young man's spiritual journey through the lyric landscape of a dream to a world of violence and disillusionment. Original twelve-tone score by the distinguished American composer Ben Weber. Mr. Maas is recipient of Poetry Magazine's Guarantor's Prize.

"A refreshing, deeply individualized work."—Arthur Miller.

"A very significant piece of art."—Reinhold Niebuhr.

29 minutes, black & white, sound \$14.00

***Inauguration of the pleasure dome**

Undoubtedly Kenneth Anger's (Fireworks) most accomplished work, this startling and macabre portrayal of an occult ritual of black magic is a luxuriant and baroque oddity in the tradition of decadent art.

The Convocation of the Theurgists and Enchantresses; the Feeding of the Idol; the Great Beast Shiva and the Scarlet Woman; the Incantations; the Ceremonies of Consummation. With Samson De Brier, Cameron Parsons, Joan Whitney, Curtis Harrington. In color.

"A highly ingenious Chinese torment!"—Jean Cocteau.

"Its bright and wickedly subtle violence terrifyingly conveys the ecstasy of the eccentric few—an extraordinary, brilliant work of black art!"—Paul Dehn.

40 minutes, color, sound \$30.00

***In between**

—Stan Brakhage

Stone faces and gigantic cats sit in judgment as a man meets his fate in a fantasy of color and mood filled with all the playful terror of a dream. Music by John Cage.

10 minutes, color, sound \$8.00

***Interplay**

—Peter Weiss

1955 Edinburgh International Film Festival. An experimental pantomime around an erotic theme transforms two lovers into startling compositions. Interesting example of recent Swedish avant-garde production.

"Human bodies and faces are used abstractly to convey a tantalizing ambivalence of sexual attitudes."—Film Culture.

8 minutes, black & white, sound \$7.00

Introspection

—Sara Kathryn Arledge

A series of bold experiments in film-dance, fundamentally different from stage choreography. The dancers, strangely altered in shape, whirl through deep space distorted by wide angle lenses and convex reflecting surfaces.

7 minutes, color, 78 rpm record \$6.00

Lafcadio

—Jean Beranger

The confusions of adolescent emotions are suggested in this sensitive study of homo- and hetero-sexual love, culminating in real or imagined suicide. The constant blending of realism and fantasy is reminiscent of stream-of-consciousness poetry.

16 minutes, black & white, 33 rpm record \$8.00

***Laughing gravy**

—James Horne

One of the best Laurel and Hardy comedies, this perfect program lightener starts with a hiccough in the night and ends with a series of inexorable and uproarious destructions that leave suburbia a shambles.

"In this case, the meek do not inherit the earth, they inherit chaos."—John Grierson.

21 minutes, black & white, sound \$6.00

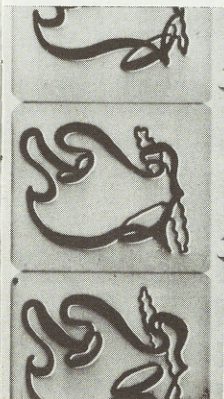
The lead shoes

—Sidney Peterson

International Prizewinner, Venice International Film Festival, 1950. Possibly Mr. Peterson's most accomplished work, this hypnotic surrealist exploration of two old English ballads—scrambled in jam session style—is interwoven with a boogie-woogie score and a highly experimental sound track. Produced at the California Institute of Fine Arts.

"This unusually vivid and skillful example of creative experimental film is a notable event. A nightmare mood saturates it; the voices and music supply a savage rhythm for the ecstatic if accursed performers of the domestic catastrophe."—Parker Tyler.

18 minutes, black & white, sound \$10.00



***Life and death of a Hollywood extra** —Vorkapich and Florey
One of the most famous of early American avant-garde classics, at last available: An expressionist satire on Hollywood, photographed by Gregg Toland ('Citizen Kane') with cardboard figures, erector sets, tin cans and cigar boxes.
13 minutes, black & white, silent \$9.00

Life and death of a sphere. —Dorsey Alexander
An imaginative and charmingly informal abstract film 'develops' and explores the subtleties of a cyclical form.
6 minutes, black & white, silent \$5.00

***A little phantasy on a 19th century painting**—Norman McLaren
Best Avant-Garde Film, 1950 Salerno International Film Festival. Arnold Boecklin's spectral 'Isle of the Dead' wakes to mysterious life in this subtle experiment by one of the world's leading animators.
4 minutes, black & white, sound \$4.00

Loony Tom, the happy lover —James Broughton
Rare example of light-hearted humor in experimental films: A charming and mischievous recreation of the old-time film comedy offers a hilarious account of Loony Tom's single-minded pursuit of the female. One of our most successful and popular films. Verse commentary by the director, the well-known modern poet.
11 minutes, black & white, sound \$6.00

***The loves of Franistan** —Jules Schwerin
This rollicking satire on a trailer for a Hollywood epic is guaranteed to provide ten unbroken minutes of hilarity for any audience; a perfect program lightener, it ingeniously combines incongruous clippings from old films with some of the funniest titles ever. A Contemporary Films release.
"A delightful satire on the manners and mores of Hollywood!"—Theatre Arts.
9 minutes, black & white, sound \$5.00

Lysis —Gregory Markopoulos
While this impressionist film poem of "a soul in search of itself" forms the second part of the Markopoulos trilogy, it is complete in itself. Impressive musical score.
30 minutes, color, sound \$15.00

***Mambo** —Jordan Belson
International Prizewinner, 1952 Edinburgh International Film Festival. A swift and powerful color abstraction by a well-known painter, made by a special scroll technique and set to the savage rhythms of a mambo.
"A Jackson Pollock kaleidoscope set in motion!"—The Nation.
5 minutes, color, sound \$5.00

***Mandala** —Jordan Belson
Abstract visualization of a mystic Buddhist symbol for use in meditation, centering around the image of the sun as the universal source.
3 minutes, color, sound \$5.00

***The mechanics of love**

—Willard Maas and Ben Moore

Symbolic interpretation of lovemaking. Original zither score by John Gruen. The producers are well-known modern poets. Golden Reel Film Festival.

"Daring and ingenious . . . daring because of its 'forbidden' subject matter; ingenious because commonplace objects are uncommonly related to build an action without actors, yet the effect of which is vivid, witty and downright bold."—Lewis Jacobs.

7 minutes, black & white, sound \$10.00

Mr. Frenhofer and the Minotaur

—Sidney Peterson

A surrealist interpretation of Balzac's "The Unknown Masterpiece," an oblique and prophetic discourse on modern art. Notable for its poetic commentary delivered in the form of an interior monologue a la Joyce. Produced at the California School of Fine Arts by America's outstanding surrealist film maker.

21 minutes, black & white, sound \$10.00

***Monkey into man**

—Stuart Legg

One of Cinema 16's most successful films: Julian Huxley's classic study of ape behavior is a provocative, humorous and beautifully produced comment on evolution.

"A masterpiece, worth a trip any time, any distance. This is a film no educated person would want to miss. If Cinema 16 can find more like it, its success will be sensational!"—Archer Winsten, The New York Post.

15 minutes, black & white, sound \$7.00

Mothers day

—James Broughton

This surrealist film is a playful and nostalgic family album which recaptures the egocentricity, sensuality and sadism of childhood in striking images and disturbing pictorial symbols. Juxtaposing memory, fantasy and document, it evokes an imaginative and ironic portrayal of childhood. One of the most challenging post-war experimental films. Mr. Broughton is the well-known West Coast poet and recipient of a 1954 Cannes Festival Award.

22 minutes, black & white, sound \$15.00

***Mounting tension**

—Rudolph Burckhardt

A relaxed and hilarious comedy in the style of the silent era spoofs psychoanalysis, modern art and s-e-x. Ends happily. Excellent program lightener.

22 minutes, black & white, 33 rpm record \$10.00

***Narcissus**

—Ben Moore and Willard Maas

1956 Award of Distinction, Creative Film Foundation. A feature-length dramatic study in self-love as seen in a somber and poetic modernization of the Greek myth. Original score by Alan Hovhaness.

"It is extraordinary that the vision of a couple of American avant-garde film makers should have resulted in the full-scale attempt of this film to restate—no, salvage—the art-film tradition of Jean Cocteau."—Parker Tyler.

48 minutes, black & white, sound \$25.00



1941

—Francis Lee

Startling experiment in which violent color, swiftly changing compositions and a brilliant musical score portray the impact of war on the artist. Mr. Lee is recipient of a Guggenheim fellowship for his creative work in films.

5 minutes, color, sound \$5.00

No credit

—Leonard Tregillus and Ralph Luce

Colorful modeling clay comes to life in a charmingly informal film experiment. Smooth animation, wit and imaginativeness combine to create a thoroughly enjoyable experience for both adults and children. One of our most successful films.

8 minutes, color, 78 rpm record \$6.00

Object lesson

—Christopher Young

Winner of the Grand Prix, International Film Festival, Venice, 1950; "World's Best Avant-Garde Film." By dissociating objects from their natural surroundings and rearranging them in new and disturbing combinations, Christopher Young has fashioned a film of strange imagery and poetic intensity that plays on our imagination and compels us to give our associations free rein. Profoundly topical, it confronts man's ideals with total war and social decline. Accompanied by highly experimental and imaginative sound.

12 minutes, black & white, sound \$10.00

***O dreamland**

—Lindsay Anderson

Unsparring candid camera work and natural sound provide a scathing and wordless comment on modern popular culture as seen at a British amusement park by the director of the Academy Award Winner 'Thursday's Children.' One of the most significant and original of the post-war independent films, this visual and audio barrage of cheap pleasures and angry social comment was one of three films selected for presentation on the British Film Institute's historic 'Free Cinema' program.

"Like a blow in the face . . . stands out sharply as the first sign for some time of a fundamentally progressive, personal approach to exploring contemporary life through the cinema."—Gavin Lambert, *Sight and Sound*.

14 minutes, black & white, sound \$10.00

***Oedipus**

—Robert Vickrey

The birth; the gun; the sea of blood; the love making; the return to the womb. A disturbing present-day version of the Oedipus legend, projected as a surrealist melodrama of strong impact. Mr. Vickrey is a well-known contemporary painter. Music: Marcel Frank.

12 minutes, black & white, sound \$8.00

Pacific 231

—Jean Mitry

Prizewinner, Robert Flaherty Award 1951; Cannes International Film Festival 1949. The nervous rhythm and mounting excitement of Arthur Honegger's celebrated symphonic poem is fully captured in an extraordinary poetic visualization of the journey of a locomotive across the French countryside. Music only, no narration. A masterpiece of editing and photography.

10 minutes, black & white, sound \$7.00

***Pattern for a Sunday afternoon**

—Carmen D'Avino

Brass filings, paints, burlap, paper cut-outs, and sequins are used for an exuberant and brilliantly colorful experiment in free self-expression which won its producer a Creative Film Foundation Grant. A joyous and informal improvisation by a modern painter. Selected for 1957 Festival of Contemporary Art, University of Illinois.

"A film debut that establishes its innovator as a man to watch!" — The New York Times.

8 minutes, color, 33 rpm record \$8.00

The petrified dog

—Sidney Peterson

This disturbing film by America's leading surrealist film maker evokes a child's nightmare universe, filled with macabre slapstick and tortured phantasies of birth, love and death. Highly experimental sound track.

19 minutes, black & white, sound \$10.00

Poem 8

—Emlen Etting

The film as a medium of poetry; symbolic interpretation of a man's love life seen entirely through the protagonist's eyes. An early example of the 'subjective camera' by a well-known American painter. 14 minutes, black & white, 33 rpm record \$7.00

The potted psalm

—Sidney Peterson

This ambiguous surrealist film employs unusual techniques and novel cinematographic devices to project an absorbing and at times shocking psychological study. Directed by America's leading surrealist film maker.

25 minutes, black & white, silent \$10.00

Power of plants

Unusual scientific film offers fascinating time-lapse study of plants pushing through layers of tinfoil, lifting weights and breaking bottles. Outstanding camera work.

12 minutes, black & white, sound \$4.00

***The private life of a cat**

—Alexander Hammid

Selected for showing on 'Omnibus.' One of Cinema 16's most successful films, this sensitive poetic documentary, humorous and tender in turn, explores love, birth and growth in a lowly cat family, offering inevitable analogies with humans. Banned by the New York censors as 'indecent' because of its birth sequence, it remains the perfect sex education film for children. Produced by Alexander Hammid ('Hymn of the Nations,' 'The Medium,' 'Forgotten Village,' 'Angry Boy'). One of the few films re-shown at Cinema 16 by request.

22 minutes, black & white, silent \$10.00

Psyche

—Gregory Markopoulos

A cinematic stream-of-consciousness poem, suggested by Pierre Louys' novel. A sensitive portrayal of a young woman's yearning and fulfillment, vividly photographed in color and accompanied by an unusually beautiful score. One of our most popular films.

25 minutes, color, sound \$15.00



***Puce moment**

—Kenneth Anger

Curious fragment of a sensuous evocation of the 1920's; an exotic memento of a romantic era by the director of 'Fireworks.'

7 minutes, color, sound \$5.00

***Reflections on black**

—Stan Brakhage

1956 Award of Distinction, Creative Film Foundation. Four possible sexual dramas, visualized by a blind man. Highly original experiment, accompanied by startling sound track. The producer is also the recipient of a Fulbright scholarship for the film.

"Brakhage's film work is a searchlight into the hidden, unspoken, elusive drama of relations among men and women."—Parker Tyler.

12 minutes, black & white, sound \$9.00

***Relief**

—Peter Weiss

First prize, Arets Smalfilm Competition, Stockholm; 1955 Edinburgh International Film Festival. A man conquers his alter ego in a subjective film poem notable for its imaginative compositions and semi-surrealist images.

"Nightmarish portrayal of the peregrinations of a man tortured by the deadweight of his personality."—Film Culture.

8 minutes, black & white, sound \$7.00

Room studies

—Soren Melson

This restless and fantastic abstraction by Denmark's foremost experimentalist was scratched and hand-drawn directly onto film; no camera was used. Accompanied by agitated jazz and noise score.

7 minutes, black & white, sound \$5.00

La rose et le reseda

—Andre Michel

Poetry and visual symbolism are wedded in a striking and outstanding experimental film from France dealing with the Resistance movement. Brilliant narration by Jean Louis Barrault, haunting music by Georges Auric, poem by Aragon. One of the most important post-war poetic films.

9 minutes, black & white, sound \$4.00

Shipyard

Paul Rotha's masterpiece of the documentary cinema, never before available in the U.S.

"One of the most important of all the films which shaped the course of British documentary, it is at least as much an experimental film as a documentary. Rotha explores virtually all the technical possibilities of the sound film; slow motion, rhythmic cutting, double exposure, optical printing and the free manipulation of natural sound, synthetic sound and speech."—Arthur Knight.

26 minutes, black & white, sound \$9.00

***A study of crystals**

Selected for exhibition at the 1955 American Federation of Arts Convention. DDT as abstract art: Stunning color close-ups of crystals in actual process of formation (captured by micro-cinematography) reveal exquisite images resembling abstract art.

"A superlatively beautiful illustration of microscopy, as crystallization patterns flow into abstract art."—The New York Times.

13 minutes, color, sound \$5.00



***Subject lesson**

—Christopher Young

Award of Exceptional Merit (Highest Award), 1956 Creative Film Award. The eagerly awaited sequel to Mr. Young's 'Object Lesson' ('World's Best Avant-Garde Film,' Grand Prix, Venice 1950) is an imaginative representation of the inner life of man, told in symbols of strange pictorial power. 'Object Lesson' dealt with the history of civilization; 'Subject Lesson' concerns the history of man's consciousness. A highly evocative sound track enhances the haunting beauty of the picture.

22 minutes, color, sound \$20.00

The fear

—Soren Melson and Henning Bendtsen

Charming medley of the best recent Danish experimental films, including violent abstractions hand-painted on film and lace-like profusions of delicate weaves and patterns.

7 minutes, black & white, sound \$5.00

***Texture of decay**

—Robert Vickrey

A study in fear: A visitor to an abandoned house is unwittingly precipitated into a fantastic world and driven to destroy himself.

11 minutes, black & white, sound \$8.00

***Theme and transition**

—Carmen D'Avino

A visual delight, this joyous improvisation by a modern painter won its producer one of the 1956 Awards of Distinction of the Creative Film Foundation. Produced by stop-motion photography, it is notable for its verve, ingenuity and sheer exuberance.

4 minutes, color, 33 rpm record \$5.00

This day

—Leonard Stark

A sensitive film poem on the horror and futility of war, visualized in terms of symbolism and distinguished by superior photography. Mr. Stark was cameraman of 'The Louisiana Story.'

16 minutes, black & white, silent \$8.00

Three abstract film exercises

—John and James Whitney

This introduction to the abstract film is an American classic in its field. Brilliant color images moving in space, and synthetic sound (produced without musical instruments) create a strikingly unified sensory experience of visual music.

8 minutes, color, sound \$6.00

***Paul Tomkowicz, streetcar-switchman**

—Roman Kroitor

Highest Award, 1954 Edinburgh International Film Festival. An outstanding poetic documentary in the best tradition of humanist film making. Poignant evocation of the thoughts and feelings of an old man, as he works in a city street during a wintry night.

10 minutes, black & white, sound \$7.00

***Uirapuru**

—Sam Zebba

Prizewinner at the 1951 Edinburgh and Venice International Film Festivals, this exotic film poem offers a visual and musical interpretation of a primitive Brazilian legend, shot among the Urubu Indians of Maranhao. Score based on Indian rhythms and motives. Voted 'best film' on Cinema 16's 1955 "New Discoveries" program. "Ingenious and admirable! A work of singular beauty!"—N.Y. Times

17 minutes, color, sound \$12.00



***Visual variations on Noguchi**

—Marie Menken

By use of hand-held ambulating camera, unusual editing and a startling experimental score by Lucille Dlugoszewski, the sculptures of the famous Japanese-American artist are given audacious film movement in a controversial experiment in art film.

4 minutes, black & white, sound \$5.00

***Waiting**

—Flora Mock

1954 Golden Reel Film Festival. This restless and sardonic color collage—a genuine and highly imaginative film experiment—deals with the anxieties and conflicts of the high-tension life of today. Voted 'Best Film' on Cinema 16's 1954 "New Discoveries" program, this important work brilliantly fuses live action and animation techniques to explore its curious theme of 'waiting' from cradle to grave.

11 minutes, color, sound \$10.00

***Watch the birdie**

—Bob Godfrey and Keith Learner

1955 Edinburgh International Film Festival. This independently produced animation by Britain's famed 'Grasshopper' group features the delightful adventures of the Ungle-Wungle (nee Kodakromus-Panchromaticus) bird. Tasteful color and design.

7 minutes, color, sound \$5.00

Weegee's New York

Weegee, the fabulous press photographer and master of the candid camera ('Naked City') creates a vivid impression of the life and the tempo of the metropolis, combining documentary and experimental techniques. This newly re-edited version includes the famed Coney Island sequence (a humorous candid camera study of life and love on the beach). One of the few films re-shown at Cinema 16 by request.

"I am very excited about this film. Weegee has the eye of a Balzac."—Robert Flaherty (Nanook).

"The excitement of the sensational imagery stimulates the imagination . . . a refreshingly new experience!"—The New York Times.
20 minutes, color, sound \$14.00

The world of Paul Delvaux

—Henry Storck

International Prizewinner, Venice International Film Festival. Selected for exhibition at the Festival of Contemporary Arts, University of Illinois. A curious and poetic dream-journey through the fantastic world of the celebrated Belgian surrealist painter Paul Delvaux—a world of luxuriant and icy nudes in mysterious landscapes. Produced by Henri Storck ('Rubens'). Poem written and spoken by Paul Eluard, distinguished French poet. Music by the noted Belgian composer Andre Souris.

"Probably the most beautiful film on art hitherto produced. It gives a breath-taking vision of the dream world. It is a film in which all the magic of the unfamiliar comes into full play."—"Films on Art," UNESCO.

"One of the most inventive art films yet produced!"—William Chapman, 'Films on Art'.

12 minutes, black & white, sound \$12.00

Rental Information

Our films are available on a rental basis only. Rental rates listed in this catalog supersede all rates listed in previous catalogs. Please order well in advance, giving alternate dates and titles, since prints are heavily booked. Rates shown are for one-day, one-time showings. Each additional day: 50% of base rate. Each additional showing on same day: 50% of base rate. One week: four times the daily rate. No charge for films in transit. We reserve right to charge higher rates where admission is charged or where attendance at non-admission showings exceeds 300.

Films can only be run on 16mm sound projector.

All rentals C.O.D. Transportation charges extra.

Reduced Rental Rates

Any 3 or more films booked for the same date 10% off

A series of 5 or more programs, consisting of 3 or more films each, booked and paid for in advance 20% off

Any film booked for show date falling between May 15–August 31 10% off

“Package Programs” to fit your needs and providing a carefully balanced selection of films accompanied by program notes can be arranged at reasonable service fees. Suggested “packages” include, among others, An Evening of Cinema 16 Favorites; A Festival of the Avant-Garde Film; New Frontiers in the Cinema; Les Films Noir: An Evening of Damned Films.

Lecturers Many of the film makers represented in this catalog are available for lectures at reasonable fees. Arrangements can also be made for other speakers (including Maya Deren, Parker Tyler, Amos Vogel).

Tapes A number of tape recordings are available for rental for educational, non-profit and non-commercial use. They can be played on practically any of the popular tape recorders, provided they take ¼” tape, 7” reel diameter at either 3¾ or 7½” per second speed. The following are available:

- 1) All of Gideon Bachmann’s Film Forum WFUV-FM radio programs, including interviews with Charles Laughton, Stanley Kramer, Otto Preminger, Hans Richter, Ingrid Bergmann, Roberto Rossellini, Salvador Dali, John Houseman.

each of the above ½ hour programs: \$7.00

- 2) 3 half-hour round-table discussions on “The Experimental Cinema”, conducted by Parker Tyler, Lewis Jacobs, Ian Hugo and Amos Vogel on Gideon Bachmann’s Film Forum program

each of the three programs (½ hour each): \$7.00

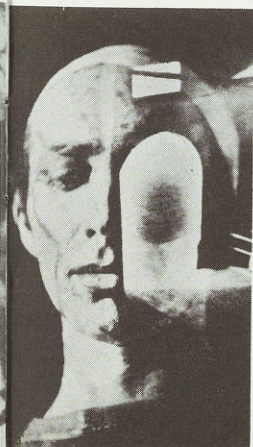
all three programs if rented for same date (1½ hours): \$15.00

- 3) The Cinema 16 Symposium, “Poetry and the Film”, with Dylan Thomas, Maya Deren, Arthur Miller, Parker Tyler and chaired by Willard Maas.

approximately 3 hours: \$15.00

for further information, address

Cinema 16, 175 Lexington Avenue, New York 16, N. Y. (MU 9-7288)



Utilization guide and title index

In addition to listing all titles in alphabetical order, this index also provides additional information about each film that will be of value in making suitable selections:

Key to utilization guide:

- 1 abstract film
- 2 surrealist film
- 3 poetic film
- 4 documentary film
- 5 recommended as an introductory film of its type
- 6 recommended for adults only
- 7 prizewinner at International Film Festivals
- 8 also recommended to students of art & design, art museums
- 9 also recommended to students of psychology & psychiatry
- 10 also recommended to students of the dance
- 11 also recommended to students of literature & modern poetry
- 12 also recommended to students of music & synthetic sound
- 13 also recommended to children
- 14 comedies

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■ A most interesting film phenomenon in postwar America has been the mounting tide of experimental work being carried on outside the Hollywood studios, indeed rejecting completely the standards and aims of the Hollywood film. For these are pictures produced *con amore*, generally privately financed, by people who seek self-expression in the art that is closest to them, the art they grew up with. They bespeak a profound, personal discontent with motion pictures as they are. Their creators see artistic problems and potentialities in the medium that the studios have ignored.

■ Perhaps the most important difference between these experimental films and the Hollywood product—more important than any camera trickery or Freudian symbol—is the fact that each of these pictures is a completely personal expression by the artist who made it. Whether a projection of his dream world or a working out of his theory of abstract art, it is the creation of an individual, the product of a

single mind. The audience must be prepared to share the special interests of the film makers themselves, interests that range through abstract design and music, psychology, psychoses, and, perhaps above all else, the problems of interpreting these interests through the motion-picture camera.

■ What comes out of all this are pictures that can be felt rather than understood. Their meanings would be impenetrable on the level of consciousness unless one resorted to a psychoanalytic technique, charting them as you would a case history. They are tied together by a continuity of mood and feeling rather than by any formal story line. Frequently they are shocking—sometimes merely by their strangeness, more often as a deliberate attempt to jolt the audience to a greater intensity of awareness. Obviously, the degree of the participation is a personal thing, dependent on each spectator's own equipment and background.—from an article by Arthur Knight in the *Saturday Review of Literature*.



